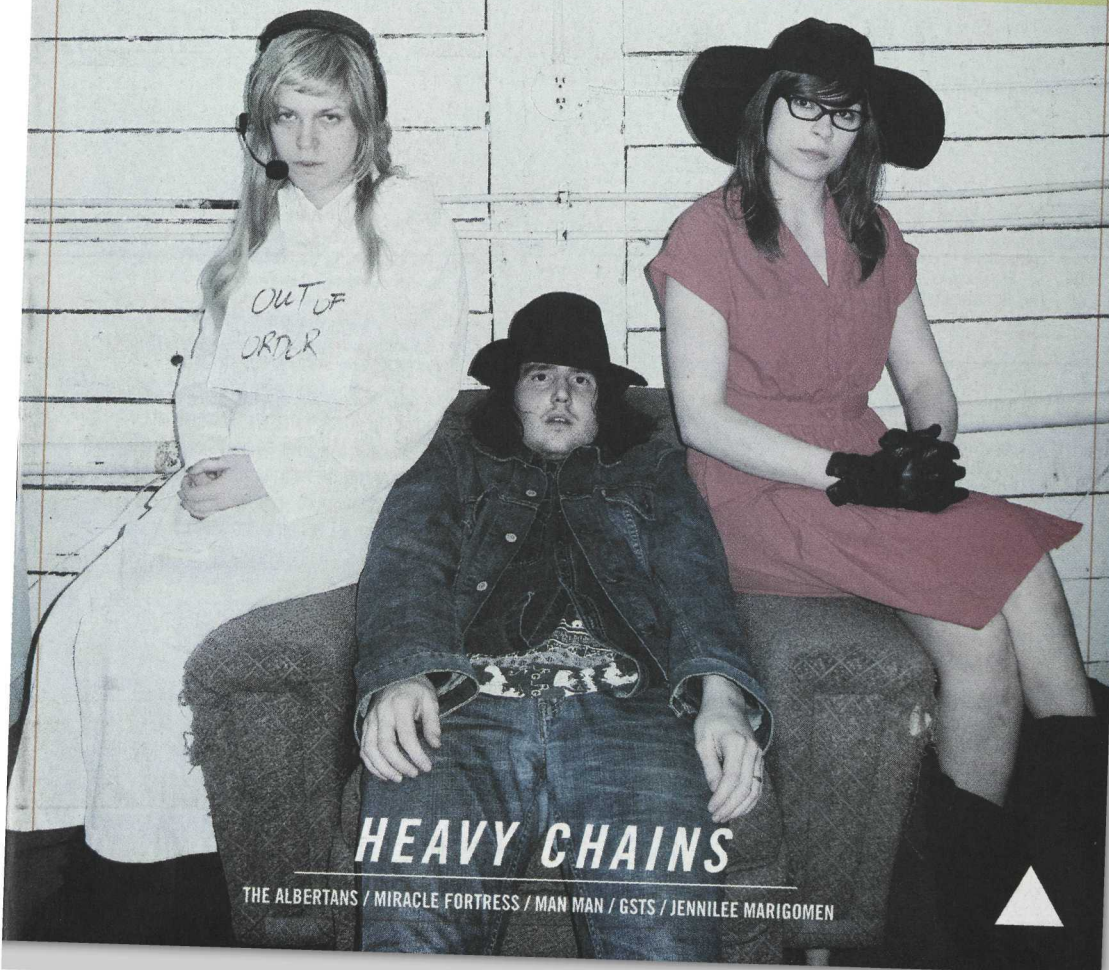


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HEAVY CHAINS

THE ALBERTANS / MIRACLE FORTRESS / MAN MAN / GSTS / JENNILEE MARIGOMEN



EDITOR'S NOTE

There's a stack of paper by my bedside that's steadily grown since I started jotting down every single concert I've been to since the '90s. Unfortunately, years of wear have caused the paper to tear; the corners of each sheet are crinkled, the Bic ink of my little boy scribble is starting to fade and the paper itself is stained yellow from oxidization. Terrified of losing my log, I recently started digitizing the list onto my laptop and it's...it's been a bit of a chore. I'm only at the year 2000 and I'm already well over 300 shows into this project.

I can tell you this: things didn't start off so hot. On September 4, 1990, the first day of school, my parents took my sister and I to B.C. Place to see the New Kids on the Block. I'll admit I had some fun watching Joey-Joe hang tough with his buds, but the real reason I was brought to the gig was because my mom and dad knew there was no way in hell they were going to find a babysitter for me on what was essentially the biggest day of the year for teen girls city-wide. Three years later, I was redeemed when my dad brought me back to the venue to watch Neil Young, Pearl Jam and a pre-public urination scandal Blind Melon.

The most significant show of those early years, oddly enough, took place

on August 12, 1995 just outside of that very same stadium. The NFA skatejam in the parking lot was headlined by local hip-hoppers the Rascalz, but it was a performance from the super trashy hardcore act Pipebomb that blew me away. They were fast, obnoxious and furious and proved to me that you didn't need to shell out the big bucks for out-of-town bands to be entertained. Since then—like a lot of you, I imagine—I've caught countless gigs at downtown bars, barns in Langley, house shows in the suburbs and everywhere in between just to see my favourite bands. And you know what? A ton of them were home-grown.

Truthfully, I haven't seen all of the bands featured in this issue. The first time I saw Heavy Chains, however, was last summer underneath a bridge in East Van and their skull-penetrating, cyclical grunge licks have been stuck in my mind ever since. I do think I'll have to head out to Abbotsford, don some body paint and freak out to spazzters GSTS sometime soon, though. I'll make sure not to get neon dye all over my keyboard when I type up the post-show details.

Discorderly yours,

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With their membership currently spread across a couple continents, it's tough to get a band practice going, but the Albertans sublimely poppy sophomore set *New Age* has us hoping they get back to gigging ASAP.

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As our own Cail Judy found out, Miracle Fortress main man Graham Van Pelt can turn any place, even your bedroom, into a veritable dance club.

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All it took for Philly freak rockers Man Man to deliver their finest and most personal album yet, *Life Fantastic*, were a couple nervous breakdowns and a visit from the taxman.

16 / GSTS

You don't have to don a fresh coat of body paint to enjoy Abbotsford spazz punks GSTS' tunes, but trust us, it just looks cool.



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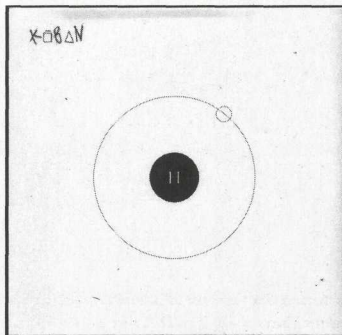
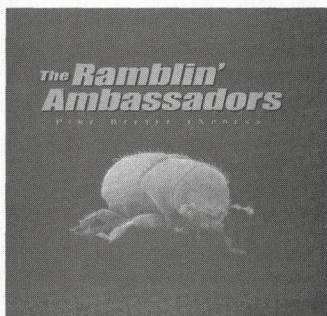
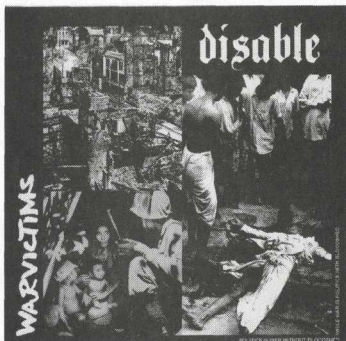
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RIFF RAFF

BY BRYCE DUNN



Hello again dear readers, and welcome to another installment of record nepotism gone awry. As we head full-on into May, the old adage of April showers bringing certain fresh-smelling and colourful plants is rudely crushed into the dirt by the heels of bullet-belted crust punks and their manifesto for their gloomier-than-thou outlook on life, herein played by Atlanta, Georgia's **Disable** and Gothenburg, Sweden's **Warvictims**. This recent split single allows for maximum venting on issues of dirty politics, the gory results of war, and other pleasantries whilst blitzkrieg-style riffs steamroll over an earthquake of drums in tracks like **Disable's** "Enola" and **Warvictims's** "Take Control." Fans of d-beat and hardcore will undoubtedly find their holy grail here and kudos to local lanky punker **the Foat** for bringing this to the masses via his **Charged//Distorted** label.

And now for something completely different. Calgary's **the Ramblin' Ambassadors** have released another killer slab of treble-heavy instrumental rock and roll. "Pine Beetle Express" shoots down the rails faster than a swarm of those pesky critters feasting on a forest full of woody goodness. Like **Huevos Rancheros**, of which guitar slinger Brent Cooper was a founding member, the Ambassadors marry the best parts of surf and spaghetti-western

soundtracks with a dose of perky punk to great effect. The results are always spectacular. Rounding out this platter are two **Shadows** (yes, the penultimate British instrumental combo) numbers—"The Savage" and "Pants Off, Dance On (FBI)"—worthy of any hi-fi.

Lastly, locals **Koban** deliver a dose of gothic pop worth its weight in "Solid Gold," as the lead-off song from their new single attests. Guitarist Samuel Buss and bassist Brittany Westgarth, along with their drum machine, craft four songs of sublimely spacey but seemingly catchy post-wave in the vein of **Warsaw**, early **Bauhaus** or even **Cocteau Twins**. Tracks like "Listed" and "Bastille" move along darkly on sparse, barked-out vocal lines and staccato-laced beats. These guys would not be out of place on a bill with **Mode Moderne** or **Shi Yi**. In fact, I would pay good money to see that happen. Ok, Koban, the ball is in your court. Make it so.

And with that, I am out.

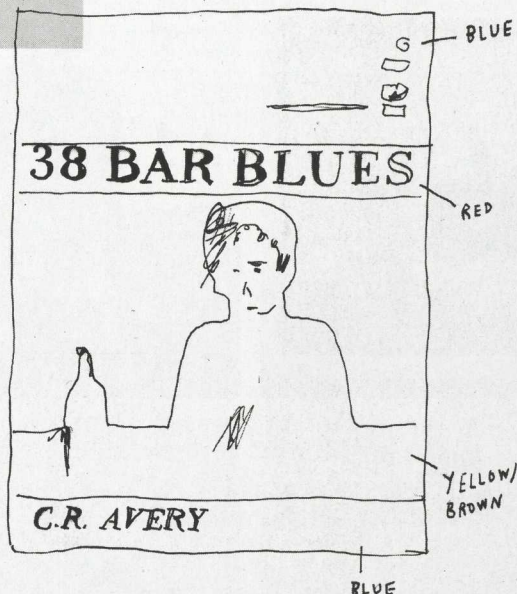
Disable/Warvictims: *Charged//Distorted Records* www.chargeddistorted.blogspot.com
The Ramblin' Ambassadors: *Eat Shit And Die Records* www.esanddie recordings.com
Koban: *The Broadway to Boundary Records* www.thebroadwaytoboundary.com

TEXTUALLY ACTIVE

BY CAIL JUDY

38 Bar Blues by CR Avery

Write Bloody Publishing



If you like poetry that will kick you in the balls, steal your girlfriend and smoke your cigarettes, than you should read CR Avery's 38 Bar Blues.

Are you familiar with the mystery that is CR Avery? A musician/spoken-word artist/songwriter/poet/beatboxer/harmonica virtuoso from Commercial Drive, Avery has been performing music and poetry since he was 17. He's recorded an astonishing 16 albums, written and performed six hip-hop operas up and down the West Coast, opened for folk legend Billy Bragg and is constantly on tour. His website says that "his incredible live performances have been described as Bob Dylan in the body of Iggy Pop colliding with Little Walter, the Beastie Boys and Allen Ginsberg." That's quite a cast of characters, but it's an apt description. He's a blue-collar poet for the working man who both likes to read and get into fights on the weekend.

38 Bar Blues stands on its own as a fine work of literature. This is outlaw poetry. The book examines different facets of Avery's life as a touring musician, as well as his love of women, cigarettes and the road. His publisher describes the book as having "the grit of any bar-room brawl you can imagine but filled with such romance you can't put it down."

The poetic imagery in his work is what really makes Avery's writing stand out. Take this stanza from his poem "A Few Thousand Words:"

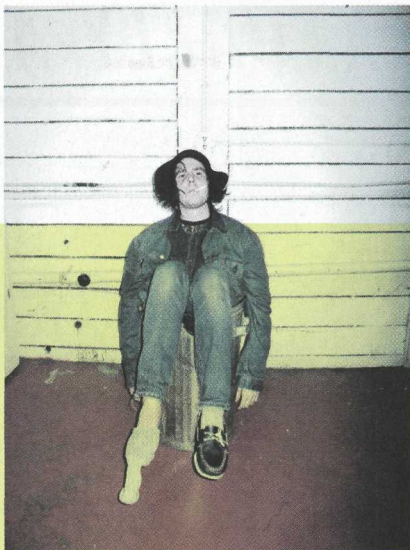
*The sun has gone to sleep in a heap of summer dresses.
The Mexican moon has not risen from her foldout bed
for the 9 below zero night shift.
Please lift the lights in the apartment windows of our village.*

They are our only lonely guide
through the charcoal cold of her bitchy mysteries.
They will shine and illuminate unshaven black thighs
up to her royal blue undergarments,
waiting for handsome altar boys who are really young dykes
with switch blades concealed under their cloaks
to light the orphan star.

It's like reading a pane of stained glass. You could say his writing is akin to Americana because of his rustic images and tough style, but he loves Canada too much to be labelled with anything resembling "America." Avery revels in his Canadian roots and pays homage to national figures like Pierre Trudeau and towns like Sault Ste. Marie. This is brass knuckle poetry that will punch you in the face on one page and kiss your hand like a gentleman on another.

Fans familiar with CR Avery's work will finally be able to understand what he's saying in "Birdcage," a poem he often performs live about a man and a woman enjoying conversation in her "living room of living rooms" about her "birdcage piano." It's a truly phenomenal poem, but once you've seen it performed live, it comes to life in a whole new way. Avery's gravelly vocal delivery brings a dynamic quality to his work that will make you weak in the knees.

If you're a fan of Tom Waits, Charles Bukowski or Leonard Cohen, you'll enjoy 38 Bar Blues. And the next time you're on Commercial Drive, give CR Avery a cigarette, but hold your girl close; if he whispers a poem into her ear when you're not looking, brother, she'll be gone...and so will he. 

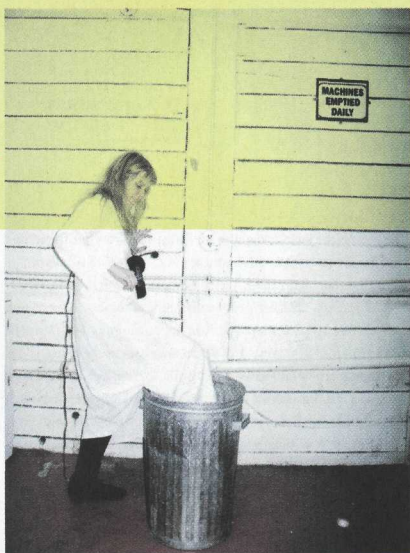


HEAVY CHAINS

BY SARAH CHARROUF
PHOTOS BY HEAVY CHAINS

Discorder recently caught up with local thrash/noise band Heavy Chains in their studio on Hastings. Speaking above the din of other artists working and drinking in the canvas-lined studio, Heavy Chains chatted about their experiences in the band. It wasn't long before their humour and sarcasm gave the interview a new tone, and everything flowed from there—just like their music.

The artists in Heavy Chains aren't new to the stage: members Anne-Marie Vassiliou and Andrea Lukic play in White Lung and Nü Sensae, respectively. The gritty grunge punk act is rounded out by Brody McKnight. He can't keep still



on stage. He usually seems like he could care less if there's anyone watching him, preferring to keep his back turned to the crowd as he wails on his guitar. Lukic's energy is concentrated in her brutal vocals, but she has enough stamina left over to hammer out punishing and repetitive bass lines à la Brainbombs. Meanwhile, Vassiliou stays perfectly composed as she assaults the drums with precision. Their new album, *A Very Real Hell*, comes out this month on local imprint Broadway to Boundary. You should check it out.

Discorder: [To McKnight] Are you in any other bands right now?

Brody McKnight: Yeah. Well, sort of. One doesn't have a name. We haven't done anything yet. We've been practicing for a year. It's a slow process. [Heavy Chains] is the band that I've been doing a lot more stuff with.

Andrea Lukic: What's that Guns N' Roses album called that took...

BM: Chinese Democracy. Yeah, that's me right now.

AL: You should call it Chinese Democracy.

BM: I should; probably will.

D: Then you'd have to sound like you have Guns N' Roses influence.

AL: Everyone has a GNR influence.

D: [To Lukic and Vassiliou] You both play in pretty well-received and well-liked bands. How do you balance being in two bands?

AL: It's tough in Heavy Chains. There's more demand in Heavy Chains.

Anne-Marie Vassiliou: It takes a lot out of us. It's exhausting.

AL: The songs are so heavy [but] we manage. We get by.

AMV: We scrape by.

D: Do you find that being in Heavy Chains is a well needed alternative to the other bands you're in? Did you start it to do something different?

AL: Well, we're not really doing anything different in this. She's still playing the drums and I'm still playing the bass and singing. We have the same roles.

BM: I think it was just to make this as easy on us as possible; one riff for the whole song. But this turned out to be super hard because when you have verses and choruses you can kind of tell where you are. I find that I have to think more, because if I'm playing the same riff over and over again, I have to pay more attention to what the drums are doing. I don't know what she's [Lukic] doing on vocals. So, it's more difficult. It's a tough band to be in.

AL: But it pays off. Wait 'til this album comes out. There'll be a big payoff.

D: There was a Heavy Chains song that Andrea put on a playlist a while ago called "Heavy Chains 5" that sounds really different than your live shows; the song is much more bass-heavy and the vocals are much more tame than on the new album, too. It sounds a lot more like Nü Sensae.

AL: That one was recorded on a four-track. We changed a few things in that song. But it could just be the quality of the recording. Nü Sensae just recorded on shit. So that might have something to do with it.

D: I searched the term "Heavy Chains" and found that it refers to biology. Then I noticed a song by

the Japanese metal band...

BM: Loudness?

D: Yeah. Is that where you got your name?

BM: No. I think I thought of it one day; it came really fast. We were trying to think of a band name and I thought of it one day and I told them at some show and they liked it. I think I saw it somewhere. [To Lukic:] You told me that you went to some club in Europe called Chains, a metal bar. And I work in a stock room for a record store and I saw a sticker that said "heavy" on it, and I just thought of the story she told me, and I just saw that word. It's pretty obvious. I knew about that Loudness song before, but it didn't come from that. Some people think it came from [a] Gucci Mane [song].

AMV: Yeah, there's a song called "Heavy" and he says something about his chains.

BM: I think Kanye has a new song called "Heavy Chains."

AL: It's just a cool thing.

BM: It just sounds cool.

D: Did you see that photo of Lil' Wayne wearing a punk vest?

HEAVY CHAINS DOESN'T LIKE ANYTHING THAT'S FOR NERDS.

—ANDREA LUKIC ON *STAR TREK* AND *HARRY POTTER*.

Everyone: No.

D: He's got an Anti-Cimex patch and studs all over his black leather vest.

BM: Is that a recent photo?

D: Yeah.

AL: Maybe he's just mad that he's been in prison for so long so he needs to get into more aggressive music.

D: Well, I was convinced that your band name came from that Loudness song because Andrea's vocals remind me of G.I.S.M. a little bit. When I saw that there was a Japanese metal song called "Heavy Chains," I thought it just made sense that you'd be influenced by Japanese punk and metal.

AL: We do a G.I.S.M. cover.

BM: Yeah, we do a G.I.S.M. cover that's coming out on a seven-inch in a couple months.

AL: I think we're influenced by a lot of things.

BM: Yeah, it wasn't a main influence going into the band.

AL: But we can't really deny it since we do a G.I.S.M. cover.

BM: But that came later. That was almost a year later. But I don't know what it was [that influenced us]. It was just being brutal all the time. More brutal.

[sarcastically] Every time we have practice, Anne-Marie is like "We've gotta write a song that's more brutal." If there was a pedal that just had a "Brutal" setting on it, we'd have five of them turned up, and that's us.

D: Cool. I've been thinking about the local scene and I've noticed that Heavy Chains doesn't really fit into anything that's going on right now.

BM: Good.

AL: Maybe we started this band because we wanted to make music that we would go see. The repetitiveness of the Brainbombs...

BM: The Stooges.

AL: Yeah, we're influenced by bands like that. So, that would make sense.

BM: We really want to get on Geffen. So we tried to tailor our sound to what Geffen would want. We wanna be on the same label as Nirvana and Sonic Youth [were in] the '90s.

D: Do you wish you could go back in time?

AL: I would go back in time. Not to the '90s. Hell no. Maybe to, like, the '30s.

AMV: Steal someone's invention!

AL: With the knowledge I have now...

AMV: You could start the Internet.

AL: That would be so cool.

BM: Like in *Back To The Future 2*, I'd just take a sports almanac back and bid on hockey. Just become rich.

AL: Yeah, I'd definitely go to the past. Any decade, aside from the '90s. I don't have any desire to go... maybe

the early '90s. I don't know... I'd go stop a war too. I'd stop WWII. I'd write *Harry Potter*, or something. I saw the new movie, it was so good. I've never read any of it or seen any of the other movies, but I thought it was good.

D: I think that was the worst one.

AL: Really?

BM: I've never seen any of it. I have no idea what it's about.

AMV: Me neither. Or read them. It grosses me out.

AL: The movie is great. Daniel [Pitout, Nü Sensae's drummer] had to force me to go and I thought it was gonna suck... But *Harry Potter* is for nerds.

D: Would you rather watch *Star Trek*?

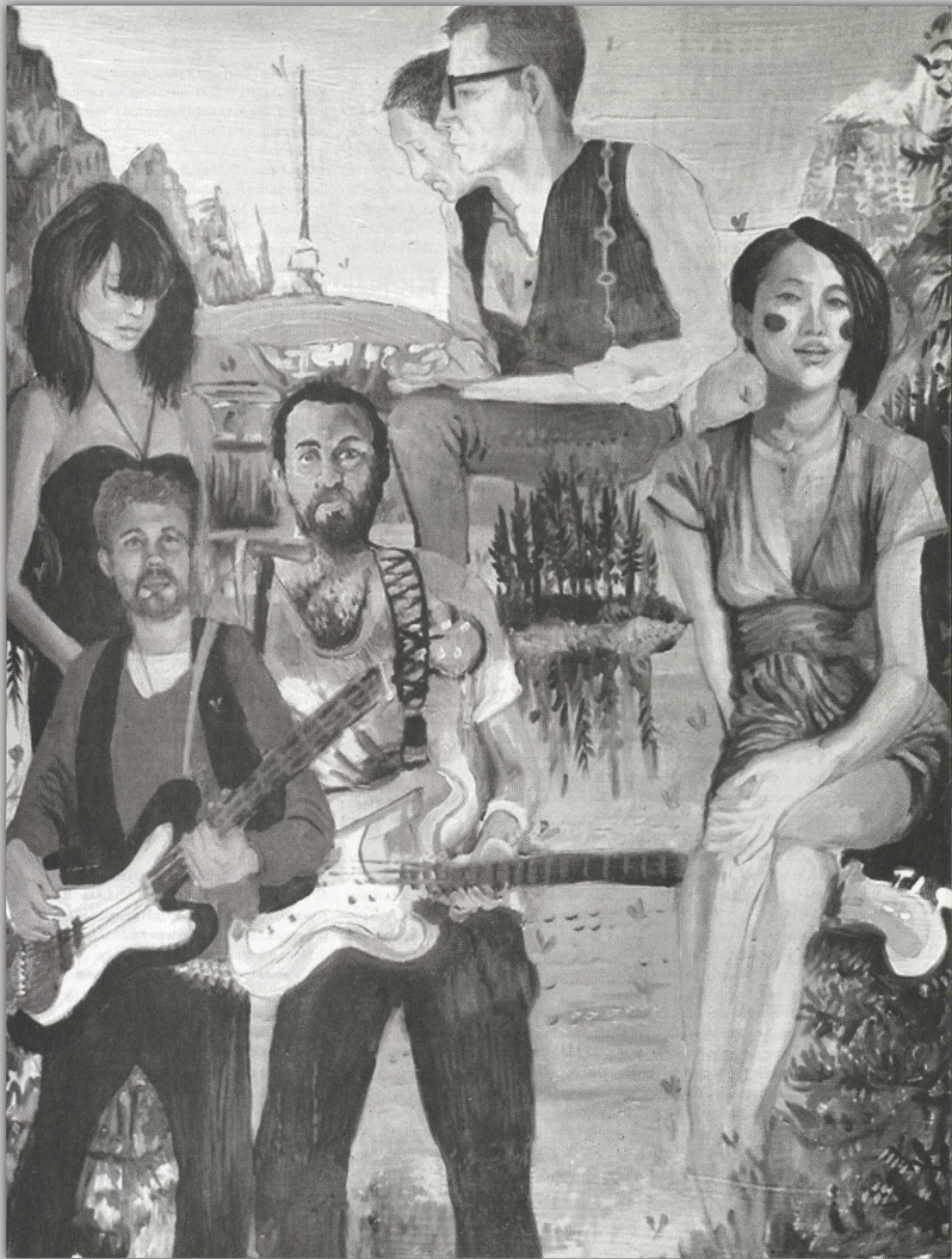
AMV: I would never watch that either. It's also for nerds.

AL: Heavy Chains doesn't like anything that's for nerds.

AMV: We like to burn nerds.

AL: Drown-a-nerd. [laughing] That's gonna be our [album]: *Drown A Nerd*. It'll be us smashing computers.

Heavy Chains play their record release party at the Astoria, May 10. 



THE ALBERTANS

BY ROBERT FOUGERE

ILLUSTRATION BY SARAH JANE HOLTOM

The Albertans are a project pooling the collective and creative consciousness of five talented musicians who actually live outside the majestic province of Alberta. The band formed in Vancouver just over three years ago from the ashes of vocalist/guitarist Joel Bravo and bassist Ian Everall's former band, *Sex with an Angel*, a New York based collective whose material was eventually released as the Albertans' first EP, also called *Sex with an Angel*. They've since solidified their lineup to include drummer Curtis Mclean and keyboardists Alison Yip and Krystin Monaghan. The group cut their teeth by touring extensively stateside, which might help explain how they've managed to fly under the local radar before the recent release of their second full-length album, *New Age*.

The especially enigmatic and egoless Joel Bravo recently spoke with *Discorder* on a weekend visit to Vancouver from his home-away-from-home of Bowen Island, and answered some questions about the band and their new album.

Early into the conversation, the singer/guitarist confirmed suspicions that naming the group after the country-loving province of Alberta might cause some misguided listening expectations. The Albertans play a particularly sweet brand of indie rock that doesn't rely as heavily on distortion as it does on simple and clean guitar parts, punchy bass lines and well timed keyboard flourishes. *New Age*'s title track features a group chorus which brings Arcade Fire and Akron/Family to mind. Despite this, their first tour was booked by their agent with an alt-country band that they should not have been sharing the stage with. "People just didn't know what to do with us," Bravo said.

The musician also explained that there is more than meets the ear at first listen to the new album. The album's lyrics contain the obvious references to New Age spirituality, but really, the majority of the tracks were written from the perspective of a 14-year-old, juxtaposing New Age with coming-of-age.

"New Age refers mainly to that weird time at the very beginning of adolescence when everything is changing and you have this raw emotional

intensity that's kind of unparalleled. You could fall in love like you never could before... paralleling that with New Age religions and thinking about how the two play off each other," Bravo explains. He notes, however, that he doesn't necessarily share the feelings of the fictional characters he writes about.

A top priority of Bravo's is making sure the Albertans' records are on par with their live show, which is no easy task given their dynamic range and stage presence. Most of their tracks are danceable and keep you on your toes. They've got their set-list on speed dial, progressively working the crowd up as the night goes on. It's also pretty obvious that they're genuinely happy to be there, which makes watching them all the more enjoyable.

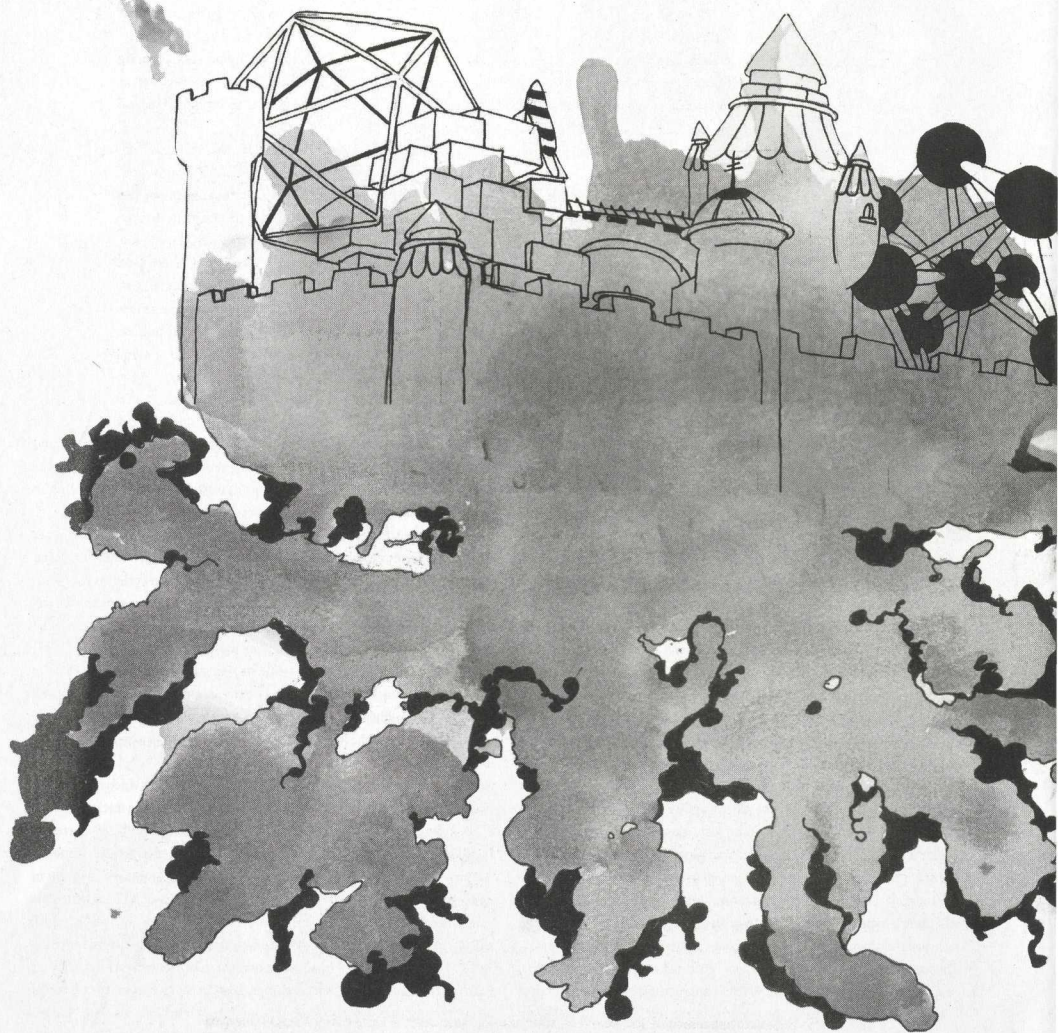
Bravo suggested that for the next album, more time in the recording studio and dedicated songwriting will even out some of the swings that work well on stage, but might not translate on record. He also made it clear that the collaborative spirit of the Albertans is something that will remain very important to future efforts, pointing out that the first single from *New Age*, "The Wake," was written from scratch as a group effort. It also features a video made by the band using vintage film footage that is an uncanny fit for the track.

Despite having just released a new album, the Albertans are currently on a short hiatus while Yip, an accomplished painter, attends a residency in Germany and Everall records with a side-project called Deadbeat Darling in England. Geographical constraints don't worry Bravo, though. He likened his commitment to the band to a long-term relationship. "It's like being in love with someone," he explains, and right now the relationship feels very enriching and stable. Having found bandmates that share his sentiments has allowed Bravo to relax and focus on other things, like *The Secret of Sugarloaf*, a musical he's directing that was created by the middle school kids at Island Pacific School on Bowen Island. Aside from that, Bravo and the other Albertans are eagerly awaiting Yip and Everall's return to Canada this summer so they can hit the road once again. ▽

MIRACLE FORTRESS

BY CAIL JUDY

ILLUSTRATION BY TYLER CRICH



Graham Van Pelt is a swiss-army knife of musical talent. As the man behind the Montreal-based solo project Miracle Fortress, he acts as composer, arranger, performer, producer and engineer—every word and every sound of Miracle Fortress is born from him.

His first album, 2007's *Five Roses*, was nominated for a Polaris Music Prize and heralded by critics and fans as an indie-pop masterpiece. Awash in synth-laden soundscapes and layered vocals, the album had people wondering if he was a long lost cousin of Brian Eno's. His new album *Was I the Wave?*, however, veers Miracle Fortress into new terrain: bedroom club music. It feels like a dance party for one. It may be a significant departure from *Five Roses* in sound, but not in spirit. Disorder caught up with Van Pelt over the phone to get the skinny on the new album, and the musician came across much like his records: introspective, deeply personal and full of ideas.

The genesis of Miracle Fortress began simply enough as an outlet for the music that didn't fit into Van Pelt's full-time band, indie-dance-rockers Think About Life. "It's not a band that I'm the lead singer in or anything," he says of that project. "I've always made music on my own. It's something that I'm addicted to doing. [Think About Life] is a dance band quite a bit different than anything else I've been a part of. My role is not the centerpiece. I write a lot of music for Think About Life [for other people to perform]."

While Van Pelt's first album focused heavily on psychedelic, six-string guitar loops that intertwined in melodic splendour, *Was I the Wave?* takes root in more euro-centric club synths and deep, oscillating beats that play with your sense of space. Hypnotic opening track "Awe" builds on layers of reverb, with pulsating synths weaving in and out, a foreshadowing of the album to come. The finely-tuned, dreamy closing piece "Until", one of the few guitar focused songs on the album, brings to mind images of angels playing harps on a cloud. The album ebbs and flows like, well, a wave. The hooks are submerged in an ocean of sound. When asked about the new album's distinct shift in style, Van Pelt laughs. "Yeah, people seem to have noticed. I [made both records] using the same tools and techniques, but the biggest thing that people who paid attention to the last album will notice is I don't play nearly as much guitar [on the new album]. I brought more drums and programming into the fold and I hadn't done much of that previously."

What's most surprising about Miracle Fortress' recent transformation is that Van Pelt didn't set out to make an electronic record. "I tried to let [the recording process] be pretty natural.

I didn't set out to do any kind of music that had a name. It was an organic, experimental process," he says before pausing to muse over his methods. "I waited for things to start making sense next to each other. It was a really slow process and I took a lot of time just experimenting with different sounds I could use and integrate into the music. It's a big process. Nothing you hear was specifically pre-meditated or planned out, other than certain experiments working out and becoming the natural decisions that got made."

Van Pelt's patience and focus paid off: *Was I the Wave?* is an intoxicating album, requiring repeat listens and a sturdy set of headphones. From its club numbers to the '80s dance-pop feel of "Spectre," a thoroughly uplifting track that hearkens back to a time when the Smiths ruled the British airwaves, the album's an all-access pass into the unique musical mind of Van Pelt. Each song unlocks the door to this man's creative sensibilities.

Miracle Fortress is aptly named. Van Pelt really is a fortress unto himself, crafting his records alone. Working in solitude does, however, offer its own unique challenges. When asked if he enjoys being alone or if he finds it difficult, he chuckles, "You could ask that question to anybody alone in their life."

"It's a big proposition to work by yourself on something," he continues in a more serious tone. "I do try to reach out for a little feedback from people I know, but for the most part you're on the war against all of your sensibilities and seeing what kinds of compromises you can come up with [when] all the different parts of your personality [are] presenting themselves at once." For Van Pelt, winning this war is all important.

The Miracle Fortress website describes the creation of *Was I the Wave?* as "a product of [Van Pelt's] occasionally hermetic temperament... [expressing] themes of alienation, anonymity, or the desire for the assurances of intimacy." When asked if he agreed with this statement, Van Pelt said the description is "more in reference to me as a person than feeling like I was left all alone with the music, like life wasn't fair. I'll always be somebody who spends a lot of their time working on their own, doing music and finding sounds."

For Van Pelt, there's nothing he'd rather be doing than creating music. "It's a hobby I picked up as a teenager and I don't ever imagine I'll spend much time away from it. I'm extremely lucky to be able to do this." And lucky for us, Van Pelt has crafted a dynamic record that will reach out and connect with those who take the time to swim in its sonic waves.

Miracle Fortress Opens for Shad at Fortune Sound Club, May 7.

MAN MAN

BY KAITLIN MCNABB
ILLUSTRATION BY
PETER KOMIEROWSKI



Philadelphia-based idiosyncratic visionaries Man Man are bound to turn heads with their fourth album, *Life Fantastic*—an emotional saga set to an infusion of fluid dreaminess, layered explosiveness and terminal wanderlust. Though known for their crazed stage antics, intricate and oddball lyrics and use of almost every instrument under the sun (melodicas, saxophones, kazoos), the band's latest finds bandmates Honus Honus, Chang Wang, Pow Pow, Jefferson and Turkey Moth extending beyond the scope of Frank Zappa and Tom Waits comparisons and into a realm of controlled musicality and sincere honesty. Differing from

their previous album *Rabbit Habits*' chaotic mentality and spastic execution, *Life Fantastic* sees Man Man refocus and recollect, creating a range of emotionality, from the IRS-audit-inspired "Piranhas Club" to "Steak Knives," which laments tortured relationships and untimely deaths. Teetering between pop and experimental music, *Life Fantastic* finds Man Man growing not only as a band, but as people outside of their onstage personae. Speaking with *Discorder*, frontman Honus Honus, born Ryan Kattner, delves into the complexities of the album as well as some misconceptions about Man Man.

I FOUND THAT PLAYING MUSIC WAS ACTUALLY MAKING ME MORE CRAZY THAN MORE HEALTHY AND I DEFINITELY DIDN'T WANT TO FALL BACK ON OLD TRICKS.

Discorder: Three years is considered a long time between albums in the music industry—did the band feel pressure to get this album out?

Ryan Kattner: We did. The longer you take to put out a record, the more bands fill the void and push you to the wayside. Life wasn't going to let me get this record done any sooner than it did and it's more important for us to release a good album rather than rush one out. We have never been a band that fits snugly into a category other than our own, so we weren't too concerned about getting lost in a wave of whatever rehash was occurring. My favourite thing about this record is that it still doesn't sound like anyone else. I mean, it sounds like us.

D: Really? I found this album diverged quite a bit from previous Man Man albums—chaotic dissonance doesn't seem to reign, but rather a more controlled sound does.

RK: [Laughs] I was just testing you. That's the one thing—it would be a great misfortune for us if people didn't actually listen to the record. We sort of get compartmentalized into "just another Man Man record," and it comes hand-in-hand with our reputation as a live band. As a live band we're having fun and trying to share what we do, so it does present a different picture of us.

D: Have you developed a negative reaction towards your live shows because they are so easily trademarked?

RK: No, no. The only negativity is I think our playfulness gets misconstrued as goofy or silly, and there's a fine line there. It can get people thinking that we're not serious about our craft. If our whole thing was just banging on pots and pans, why would we waste our time writing songs and having shitty personal lives? When we play, we want to earn you and don't want to take for granted that you're there. We still feel like we need to prove ourselves because you need to stay hungry and on your toes.

D: You've mentioned in other interviews that there is an absence of structure on this album, but even with more "typical" Man Man songs like "Dark Arts" and "Knuckles Down," there's still structure. Was that in reference to the songs, themes, or yourself?

RK: Thematically, there is definitely an absence of structure in my life, and that's what I like about this record and, in a greater scope, about music: the transformative quality. Lyrically, the songs were a real labour of love to pull together and muscle through some really tough personal times. And it was stuff all people go through, but I was able to air it out through the songs. But for the transformative quality, for someone else, they won't hear any of that and they'll just enjoy the songs as what they

are because at the end of the day, the songs just need to be open enough that people can affix their own meanings.

D: The ability to storytell is ripe in both the lyrics and instruments on this album, specifically with "Haute Tropique." Are these stories your stories or Honus Honus' stories?

RK: Specifically, those songs were two experiments that [the band] wanted to provide music and have me provide context and content to tie in. That's really difficult for me, because typically most songs start with a skeleton structure—just words and piano or guitar—and I just don't really know how to separate the two. I feel like that [lends to] the album's idea of lack of structure and I wanted to do a song about human nature, so that's kind of what that song's about.

D: Does the lack of structure tie into the chant-like section of "Bangkok Necktie"? It sounds like an infusion of influences, from an old mariner's song to prose from a tall tale.

RK: None of us have any musical training, we're all self-taught. So when we have these kinds of ideas, there aren't any boundaries. For ["Bangkok Necktie"], I really like doing chain-gang style sounds because I went to high school in Alabama where they reinstated the chain-gang, so you would be driving the highway and see people chained to each other. That's insane! They stopped it because they found it inhumane, but [the sounds] kind of stuck. Parts of that song were also kind of inspired by the [David] Carradine death [a speculated auto-erotic asphyxiation] and the extent to which people will go for love or personal gratification. I don't want to contextualize the song too much, but that was definitely floating around. It's dark, you know, "get a rope, get a room."

D: There does seem to be this battle of dark versus light on the album.

RK: It really is a battle [between] those two things. I know most of life is like a second act, but it's the highs and lows that fascinate me. When all that stuff was going on, I felt myself falling back into bad habits and allowing myself to get swallowed up. And it's a song like "Dark Arts" that helped me get a lot of that stuff out of my head and that's when I could finally see the light on [Life Fantastic]. It took a good deal of time for me to even want to write songs because, initially, this band just kind of happened out of therapeutic reasons and needed some form of something to get it out—a staged exorcism. Or just a stage. And as years went by, and one bad decision turned into three albums, I

found that playing music was actually making me more crazy than more healthy and I definitely didn't want to fall back on old tricks. Lyrically, I just didn't feel anything, but I was able to refocus and go back to why I started playing music in the first place.

D: How so?

RK: I just had to ride out the storm a little bit. I would have never guessed that getting audited would be something that would re-clarify my vision. I would never pray for that to happen to anyone, but that lends itself to the transformative quality of music. I got audited, which was a nightmare. Especially when you're someone who's got all your stuff in storage. It was so surreal and Kafka-esque, I was like "what are they going to get from me? I have nothing." I was losing my mind, and my dad was like "Why don't you write a tax song?" and I was like "Fuck you, dad." At that point, things couldn't get any worse—I had friends dying, and no place to live—and it was like "I'm barely getting by, and now I'm getting audited?"

D: Well, now that line about punching your dad in the face in "Piranhas Club" makes sense.

RK: I love my dad [laughs]. For me it's a tax song, but it's basically about telling people to do what they want. But it's different for everyone. It's also a little ridiculous...driving a car into a lake because it's going to make you feel better. I think everyone is damaged to a certain extent, so you might as well embrace that rather than trying to keep hiding it and running away.

D: Specifically between songs like "Steak Knives" and "Piranha's Club," you can hear your emotional process and, at points, recovery.

RK: ["Steak Knives"] kills me. That was probably the hardest song to write, and it was the first song [written for Life Fantastic]. I had two very close friends pass away, and relationships ending, and all my stuff in storage. I didn't know what to do and I started writing that song. It took almost a year for that song to get written. It is the most bare bones song. I think it's a gorgeous song, but it's a hard one for me to listen to though... I'm hesitant to say that it's a very personal record, because they're all very personal, but there was a directness on this one that I maybe stayed away from in the past. Personally, it was written during this period when I was drifting. My head and my heart were in different places all the time and it was just a matter of trying to connect them and get them back in the same place. I can't say where they both are now, but they're both closer.

Man Man plays the Rickshaw, May 17

GSTS

DREAM VISIONS AND STRAIGHT SECRETS

BY MARTIN LEMELIN

PHOTO BY LINDSEY HAMPTON



Picture this: A wild troupe of half-nudes tromping around a roaring blaze of flames, systematically stomping out primitive beats and flailing their arms in the air with complete abandon. Realizing that conservative clothing has no place in such an orgiastic gathering, they strip down to their drawers. And then there's the paint: buckets of the brightest colours known to man are being hurled and splattered all over random faces and limbs. It's a celebration of nothing in particular. It's a vision that at least half the members of Abbotsford-based rowdy rockers GSTS would like to see come true.

"We had a vision that we wanted our shows to be really animalistic and primitive," Drew Riekman tells *Discorder* over a three-dollar breakfast at Bon's Off Broadway. After revelling in this would-be dream for a few moments, he snaps out of it, "I don't know. It's just this thing that I have that I would love to see come true!"

Fittingly, GSTS (pronounced "Gee Es Tee Es") used to paint themselves up regularly before shows in the hopes of making a reality of the above mentioned vision, but now they aren't so sure. "I just don't like the idea of people

expecting it," bassist Rubin Houweling says of the one-time ritual. Vocalist Caleb Campbell and drummer Tyler Corbett seem indifferent about the paint. Riekman, however, holds a little more affection for the practice, but admits the fact of the matter is that "we don't want people coming to our shows to see us get painted up. We want people to come and hear our music."

Put simply, GSTS just like to jam. Currently, they have ten new tracks recorded and have also planned a summertime tour to Montreal with fellow Abbotsford natives, Oh No! Yoko, but as always, funding these endeavours is a reality that can turn dreams into nightmares.

"We're just trying to get some money together to support this tour," Riekman explains before slurping down his eggs, sunny-side up.

Despite sitting on some newly recorded tunes, GSTS and "spiritual advisor" Stephen O'Shea, formerly of You Say Party, have decided to put off releasing a new album just yet. But don't you fret: a three-song promo to the upcoming full-length is available on the GSTS Bandcamp page, paving the way for the full album's release in September. Riekman's plan is to release the promo album, and hopefully raise enough money on the road to support



the release of the full-length.

The as-of-yet unnamed album's opening track, "Hot Damn! Snake On My Gun," starts off with a distorted mix of frantic guitar picking and a manic, driving rhythm. There are more than a few tasty little licks spliced in, but the main feel seems to be one of pissed off enjoyment. The GSTS sound leaves an anguished and apocalyptic impression, but not in a depressing kind of way. Screaming until your throat is useless and making a lot of noise is downright fun, and that seems to be what GSTS is all about. Just don't tell them that.

"We don't play obnoxiously loud," Riekman insists. "We all bought our equipment to make sure it would sound good." And to be fair, it does. There's almost nothing obnoxious about a song like "There's a Triangle in All of Us," another track from the upcoming full-length. By far the slowest song on the album, it takes its time before it explodes. From its gradually evolving entrance, you're struck with a sense that you might be in the wrong place, like the first steps into a friend of a friend's house party. When the bass suddenly cuts through to make way for our first taste of Campbell's screech, you start to think these hooligans might be worth a listen. And when the boom finally does come, the

sudden crash of cymbals, deep pulsing bass and rolling licks are running at full bore. Campbell's spine-tingling shriek, "I've got it all!" punctuates this yarn of hullabaloo to the point where you just can't help but get physically involved. Whereas a song like "Break Your Fingers High Five Jam Time" immediately smacks you in the chops and takes you through a maze of disorienting twists and turns, "There's a Triangle in All of Us" shows us how well the band can work together, creating a lengthy and almost seamless number that should appeal to the headbanger in us all.

That's the kind of enthusiasm these songs inspire.

Even with all of the chaotic changes, there are moments in each of these songs where you can't help but bounce along. It doesn't matter that you can't understand what the hell Campbell is screaming about in "My Gay Friend and Our Straight Secret." His piercing vocals scream for recognition in a most intrusive way.

GSTS still have a ways to go, though. While their upcoming album is something they ought to be proud of, they'll have to work hard to get it out there. That's what their summer tour is all about: taking their Abbotsford music scene on the road. As for the body paint and debauched antics, you'll just have to wait and see.

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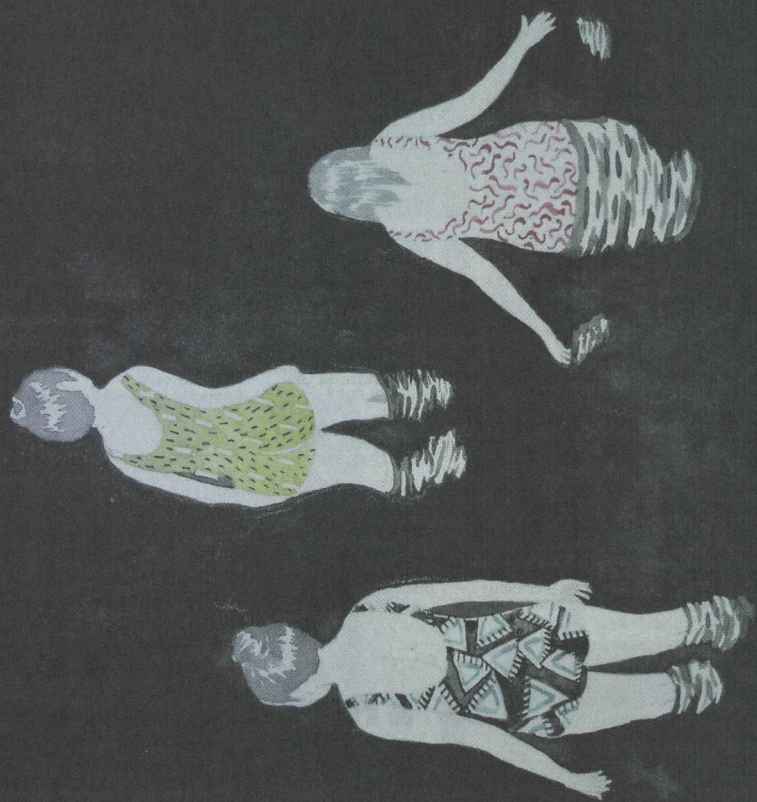
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1	The Corin Tucker Band, Mecca Normal @ Media Club Adrian Teacher, Taxmen, Collapsing Opposites, Bad Fate @ Our Town	2	Rick White's Hair, Fine Mist, Role Mach, Markus Naslund, Sciences, Soft Focus, Rec Centre, DJs Anioize, Duncan's Donuts, Cool World @ Baltimore Ice Cream Social @ Walldorf	3	Rudolfi, Isla Taco, Catamaran, Dekumpozers Uhw, Honourary MD @ Backstage Lounge Zola Jesus, Cosmetics @ Baltimore The Pixies @ Orpheum Junip, Acrylics @ Rio	4	Paul Anthony's Talent Time! @ Baltimore Eddie & the Horrods, the Transmitters @ Venue Jessica Lea Mayfield, Nathaniel Rateliff @ Media Club Mother Mother @ Vogue Miami Device, the Ponderosas @ Library Square	5	Thao & Mirah with the Most of All, Sallie Ford & the Sound Outside, Led To Sea @ Baltimore Mother Mother @ Commodore	6	Mogwai, Errors @ Commodore @ Interurban Gallery Canaries, the Remedials, Coast Fever @ LunaLou's Supercassette, Autacoid @ Cobalt The British Columbians, Beekeeper @ the Forum Harsh Words @ Astoria	7	Vivian Girls, No Joy @ Baltimore Shad @ Fortune Yukon Blonde, Sun Wizard, Redbird @ Red Room Ultrabar Men Without Hats @ Venue Makeout Videotape, Walter TV @ Walldorf Sex Negatives @ Astoria
8	The Kills, Cold Cave, the Entrance Band @ Commodore Beach Fossils, Craft Spells, Cosmetics @ Media Club White Lung, Joyce Collingwood @ Walldorf	9	The Black Angels, Sleepy Sun @ Venue	10	Keep Tidy, Walter TV @ Baltimore	11	The Ruffed Feathers, Call Before You Dig, the Ponderosas @ Baltimore Peter, Bjorn and John, Bachelorette @ Venue CR Avery, Graham Clark @ Walldorf	12	Crystal Stills, Case Studies, Student Teacher @ Baltimore Entropia, Ravensun @ Funky's Pointed Sticks, SNFU, the Ronitos, White Lung @ Venue A-Trak, Kid Sister, and Gaslamp Killer @ Commodore Joe Pug @ Media Club	13	Yacht, Light Asylum, Jeffery Jerusalem @ Baltimore Yelle, French Horn Rebellion @ Commodore Boogie Monster, Myrhis, Ashley Marie @ Goody Lake @ Media Club William Fitzsimmons, Slow Runner @ Walldorf	14	Christina Maria, Debra Jean & the Means @ Baltimore Philocaptor, Beach Demon @ Princeton The Pack A.D., Dead Voices, the SSRIs @ Red Room Ultrabar The Raveonettes @ Venue Currensey @ Fortune
15		16	The Low Anthem @ Baltimore Man Man, Shipa Roy @ Rickshaw	17	Chains of Love, Slow Learners, the Radi @ Baltimore Michael Kaeshammer, Jill Barber @ Vogue	18		19		20	Kathryn Calder, the Himalayan Bear, Louise Burns @ Baltimore Phantogram @ Venue	21	Powerchord 25 Anniversary Show: Woods of Ypres, Titans Eve, Scissortooth, Scythia, Magnus Rising, Auroch @ Rickshaw Peace @ Goody
22	Unleash the Archers @ Astoria Wyrd III: Weird Canada's Traveling Festival: Dirty Beaches, Gobble Gobble, and more @ Walldorf	23	Frederick Squire, Katherine Maki, White Ash Falls @ Baltimore Agent Orange @ Rickshaw	24	Kyprios, the Chaperones @ Fortune Killing Joke, the Crying Spell, Indicator Dogs @ Rickshaw	25	Guitar Wolf, Cheaptime, Timecopz @ Baltimore Sleigh Bells, Neon Indian @ Vogue	26	Nomeansno, Ford Pier @ Baltimore Eternal Summers & the Beets @ Media Club	27	Nomeansno, Ford Pier @ Baltimore Anything But, High Five After Sex, Scythia @ Princeton Lykke Li, Grimes @ Vogue Sharon Jones & the Dap Kings @ Malkin Bowl	28	Zach Fanta, the Crowbotts, Indian Wars @ Baltimore Yeasayer, Smith Westerns, Hush Hush @ Commodore III, Basketball @ Electric Owl 3 Inches Of Blood, Cancerbats, Barn Burner, Fame, Ancients @ Rickshaw Jive Talk @ Tom Lee Music Hall
29	Aloe Blacc, David Morin Project, Chin Injeti @ Fortune Jenny & Johnny @ Venue	30	Anvil @ Baltimore Fitz & the Tantrums @ Venue	31	Noah & the Whale, Bahamas @ Baltimore Adele, Wanda Jackson @ Orpheum Sepultura, Hate, Keep Of Kalessin, Neuraxis @ Vogue Foster the People @ Venue								

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	SUNDAY		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
6am			CiTR Ghost Mix	Pacific Pickin' (Roots)	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	CiTR Ghost Mix	6am
7	CiTR Ghost Mix								7
8				Sounds of Africa (World)	Suburban Jungle (Eclectic)	End of the World News (Talk)	Friday Sunrise (Eclectic)		8
9			Breakfast With The Browns (Eclectic)				Alt Radio (Talk)	The Saturday Edge (Roots)	9
10	Shookshookta (Talk)			Third Time's The Charm (Rock)	Pop Drones (Eclectic)	Sweet And Hot (Jazz)	Fill In		10
11	Kol Nodedi (World)		Ska-T's Scenic Drive						11
12pm	The Rockers Show (Reggae)		Synchronicity (Talk)	Morning After Show (Eclectic)	Anoize (Noise)	Duncan's Donuts (Eclectic)	CiTR Listener Hour (Eclectic)	Generation Annihilation (Punk)	12pm
1			Parts Unknown (Pop)	Fill In	The Green Majority (Talk)	We All Fall Down (Eclectic)	Barnburner (Eclectic)	Power Chord (Metal)	1
2				Give 'Em the Boot (World)	Democracy Now (Talk)	Ink Studs (Talk)	Radio Zero (Dance)		2
3	Blood On The Saddle (Roots)	Shake A Tail Feather (Soul/R&B)	Mantis Cabinet (Eclectic)	Wings (Talk) Prof (Talk)	Fill In	Japanese Musicquest (World)		Code Blue (Roots)	3
4			The Rib (Eclectic)	Radio Freethinker (Talk)		French Connection (World)	Nardwuar Presents (Nardwuar)		
5	Chips (Pop)	Queer FM Arts Xtra	News 101 (Talk)	Thunderbird Eye (Talk)	Arts Report (Talk)	Native Solidarity News (Talk)	News 101 (Talk)	The Leo Ramirez Show (World)	5
6			Sore Throats, Clapping Hands (Rogue Folk, Indie S/S)	Flex Your Head (Hardcore)	R.T.R. Sam-squatch (Ecl)	Are You Aware (Eclectic)	Stranded (Eclectic)	Nasha Volna (World)	6
7	Queer FM (Talk)		Exploding Head		Shameless (Eclectic)				7
8	Rhythms (World)	Techno Progressive	Movies (Eclectic)	Inside Out (Dance)	Folk Oasis (Roots)	Stereoscopic Redoubt (Rock)	African Rhythms (World)	Fill In	8
9	Bootlegs & B-Sides (Dance/Electronic)			Crimes And Treasons (Hip-hop)			Live From Thunderbird Radio Hell (Live)	The Bassment (Dance/Electronic)	Synaptic Sandwich (Dance/Electronic/ Eclectic)
10	Transcendance (Dance)		The Jazz Show (Jazz)		Sexy In Van City (Talk)		Grandma's Attic (Eclectic)		10
11				CabaRadio (Talk)	Hans Kloss Misery Hour (Hans Kloss)	Funk My Life (Soul/Dance)			11
12am	Fill In		Canada Post-Rock (Rock)					CiTR Ghost Mix	12am
1							The Vampire's Ball (Industrial)		1
2	CiTR Ghost Mix		CiTR Ghost Mix			Aural Tentacles (Eclectic)			2
3				CiTR Ghost Mix	CiTR Ghost Mix				3
4							CiTR Ghost Mix		4
5									5

SUNDAY

SHOOKSHOOKTA

(Talk) 10-11am

A program targeted to Ethiopian people that encourages education and personal development.

KOL NODEDI

(World) 11am-12pm

Beautiful arresting beats and voices emanating from all continents, corners and voids. Always rhythmic, always captivating. Always crossing borders.

THE ROCKERS SHOW

(Reggae) 12-3pm

Reggae inna all styles and fashion.

BLOOD ON THE SADDLE

(Roots) 3-5pm

Alternating Sundays
Real cowshit-caught-in-yer-boots country.

SHAKE A TAIL FEATHER

(Soul/R&B) 3-5pm

Alternating Sundays
The finest in classic soul and rhythm & blues from the late '50s to the early '70s, including lesser known artists, regional hits and lost soul gems.

CHIPS WITH EVERYTHING

(Pop) 5-6pm

Alternating Sundays
British pop music from all decades. International pop (Japanese, French, Swedish, British, US, etc.), '60s soundtracks and lounge.

QUEER FM

(Talk) 5-6pm

Alternating Sundays
An expose of the arts & culture scene in the LGBTQ community.

QUEER FM ARTS XTRA

(Talk) 6-8pm

Dedicated to the gay, lesbian, bisexual and transsexual communities of Vancouver. Lots of human interest features, background on current issues and great music.
queerfmradio@gmail.com

RHYTHMSINDIA

(World) 8-9pm

Alternating Sundays
Featuring a wide range of music from India, includ-

ing popular music from the 1930s to the present; Ghazals and Bhajans, Qawwalis, pop and regional language numbers.

TECHNO PROGRESSIVO

(Dance) 8-9pm

Alternating Sundays
A mix of the latest house music, tech-house, prog-house and techno.

BOOTLEGS & B-SIDES

(Dance/Electronic) 9-10pm

TRANCEANCE

(Dance) 10pm-12am

Join us in practicing the ancient art of rising above common ideas as your host DJ Smiley Mike lays down the latest trance cuts.
tranceanceance@hotmail.com

MONDAY

BREAKFAST WITH THE BROWNS

(Eclectic) 8-11am

Your favourite Brownsters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights.
breakfastwiththebrowns@hotmail.com

SKA-T'S SCENIC DRIVE

(Ska) 11am-12pm

SYNCHRONICITY

(Talk) 12-1:00pm

Join host Marie B and discuss spirituality, health and feeling good. Tune in and tap into good vibrations that help you remember why you're here: to have fun! This is not your average spirituality show.

PARTS UNKNOWN

(Pop) 1-3pm

An indie pop show since 1999, it's like a marshmallow sandwich: soft and sweet and best enjoyed when poked with a stick and held close to a fire.

MANTIS CABINET

(Eclectic) 3-4pm

THE RIB

(Eclectic) 4-5pm

Explore the avant-garde world of music with host Robyn Jacob on the Rib. From new electronic and experimental music to

improvised jazz and new classical! So weird it will blow your mind!

NEWS 101

(Talk) 5-6pm

Vancouver's only live, volunteer-produced, student and community newscast. Every week we take a look back at the week's local, national and international news, as seen from a fully independent media perspective.

SORE THROATS, CLAPPING HANDS

(Rogue Folk, Indie S/S) 6-7:30pm

Lyric Driven Campfire
Inspired: new and old tunes from singer / songwriters with an emphasis on Canadian music. Tune in for live acts, ticket giveaways, interviews and talk, but mostly it's just music.
Find us on Facebook!

EXPLODING HEAD MOVIES

(Eclectic) 7:30-9pm

Join Gak as he explores music from the movies, tunes from television and any other cinematic source, along with atmospheric pieces, cutting edge new tracks and strange old goodies that could be used in a soundtrack to be. The spotlight swings widely to encompass composers, genres and other categories, but all in the name of discovery and ironclad whimsy.

THE JAZZ SHOW

(Jazz) 9pm-12am

Vancouver's longest running prime-time jazz program. Hosted by Gavin Walker. Features at 11pm. May 2: Celebrating the Hammond Organ master Richard "Groove" Holmes' birthday with Groove! His first with the great tenor man Ben Webster. May 9: Charles Mingus' favourite tenor player: Booker Ervin and co. with The Book Cooks. May 16: Celebrate the birthday of a great bandleader: Woody Herman with one of his best bands in a live date from: Encore! May 23: Another birthday: icon Artie Shaw. A selection of his last small group re-

cordings as a clarinetist. Although he lived until 2004, he never touched the clarinet after these 1954 dates.

May 30: One more birthday: Benny Goodman! Some great live recordings by his band and his quartet and trio from the 1930s in The King of Swing.

CANADA POST-ROCK

(Rock) 12-1:00am

Formerly on CKXU, Canada Post-Rock now resides on the west coast but it's still committed to the best in post-rock, drone, ambient, experimental, noise and basically anything your host Phone can put the word "post" in front of. Stay up, tune in, zone out. If you had a radio show, Phone would probably listen to your show.

TUESDAY

PACIFIC PICKIN'

(Roots) 6-8am

Bluegrass, old-time music, and its derivatives with Arthur and the lovely Andrea Berman.
pacificpickin@yahoo.com

SOUNDS OF AFRICA

(World) 8-9:30am

Showcasing music, current affairs & news from across the African continent and the diaspora, you will learn all about beat and rhythm and it will certainly kick-start your day.

THIRD TIME'S THE CHARM

(Rock) 9:30-11:30am

Open your ears and prepare for a shock! A harmless note may make you a fan! Deadlier than the most dangerous criminals! borninsixtynine@hotmail.com

MORNING AFTER SHOW

(Eclectic) 11:30am-1pm

An eclectic mix of Canadian indie with rock, experimental, world, reggae, punk and ska from Canada, Latin America and Europe. The Morning After Show has local bands playing live on the Morning After Sessions. Hosted by Oswaldo Perez Cabrera.

GIVE 'EM THE BOOT

(World) 2-3pm

Sample the various flavours of Italian folk music from north to south, traditional to modern on this bilingual show. Un programma bilingue che esplora il mondo della musica etnica italiana.
givetheboot@gmail.com
http://givetheboot.worldpress.com

WINGS

(Talk) 3-3:30pm

Alternating Tuesdays

PROF TALK

(Talk) 3-3:30pm

Alternating Tuesdays
Bringing UBC's professors on air to talk about current/past events at the local and international level. Aiming to provide a space for faculty and doctoral level students to engage in dialogue and share their current research, and to provide a space for interdisciplinary thinking. Interviews with professors from a variety of disciplines.
http://ubcpofrtalk.wordpress.com
profotalk@gmail.com

RADIO FREETHINKER

(Talk) 3:30-4:30pm

Promoting skepticism, critical thinking and science, we examine popular extraordinary claims and subject them to critical analysis. The real world is a beautiful and fascinating place and we want people to see it through the lens of reality as opposed to superstition.

THUNDERBIRD EYE

(Talk) 5-6pm

Your weekly roundup of UBC Thunderbird sports action from on campus and off with your host Wilson Wong.

FLEX YOUR HEAD

(Hardcore) 6-8pm

Punk rock and hardcore since 1989. Bands and guests from around the world.

INSIDE OUT

(Dance) 8-9pm

CRIMES & TREASONS

(Hip-hop) 9-11pm

crimesandtreasons@gmail.com

CABARADIO

(Talk) 11pm-12:30am
For the world of Cabaret.
Tune in for interviews,
skits, musical guests and
more. It's Radio with sass!

WEDNESDAY**SUBURBAN JUNGLE**

(Electronic) 8-10am
Live from the Jungle Room,
join radio host Jack Velvet
for an eclectic mix of music,
sound bites, information and
insanity. Not to be missed!
dj@jackvelvet.net

POP DRONES

(Electronic) 10-11:30am

ANOISE

(Noise) 11:30am-1pm
An hour and a half of avant-
rock, noise, plunderphonic,
psychedelic and outsider
aspects of audio. An experi-
ence for those who want to
be educated and EArJtated.
lukemeat@hotmail.com

THE GREEN MAJORITY

(Talk) 1-2pm
Canada's only environmen-
tal news hour, syndicated by
CIUT 89.5 FM Toronto and
www.greenmajority.ca.

DEMOCRACY NOW

(Talk) 2-3pm

ARTS REPORT

(Talk) 5-6pm

REEL TO REAL

(Talk) 6-6:30pm
Alternating Wednesdays
Movie reviews and criti-
cism.

DISORDER RADIO

(Talk) 6-6:30pm
Alternating Wednesdays
Disorder Magazine now
has its own radio show!
Join us to hear excerpts of
feature interviews, charts,
concert calendar picks and
other exciting morsels! For
more info, visit disorder.ca.

**SAMSQUANTCH'S
HIDEAWAY**

(Electronic) 6:30-8pm
Alternating Wednesdays
All-Canadian music with a
focus on indie-rock/pop.
anitabinder@hotmail.com

SHAMELESS

(Electronic) 6:30-8pm
Alternating Wednesdays
Dedicated to giving local
music acts a crack at some
airplay. When not playing
the PR shtick, you can

hear some faves you never
knew you liked.

FOLK OASIS

(Roots) 8-10pm
Two hours of eclectic folk/
roots music, with a big em-
phasis on our local scene.
C'mon in! A kumbaya-free
zone since 1997.
folksoasis@gmail.com

SEXY IN VAN CITY

(Talk) 10-11pm
Your weekly dose of educa-
tion and entertainment in
the realm of relationships
and sexuality.
sexyinvancity.com/category/
sexy-in-vancity-radio

HANS KLOSS' MISERY HOUR

(Hans Kloss) 11pm-1am
Pretty much the best thing
on radio.

THURSDAY**END OF THE WORLD NEWS**

(Talk) 8-10am

SWEET AND HOT

(Jazz) 10am-12pm
Sweet dance music and hot
jazz from the 1920s, '30s
and '40s.

DUNCAN'S DONUTS

(Electronic) 12-1pm
Sweet treats from the pop
underground. Hosted by
Duncan, sponsored by
donuts.
duncansdonuts.
wordpress.com

WE ALL FALL DOWN

(Electronic) 1-2pm
Punk rock, indie pop and
whatever else I deem wor-
thy. Hosted by a closet nerd.
www.weallfalldowncitr.
blogspot.ca

INK STUDIOS

(Talk) 2-3pm
Underground and indie
comix. Each week, we inter-
view a different creator to
get their unique perspective
on comix and discuss their
upcoming works.

JAPANESE MUSICQUEST

(World) 3-3:30pm
Syndicated from CJLY
Kootenay Co-op Radio in
Nelson, B.C.

FRENCH CONNECTION

(World) 3:30-5pm
French language and music.
www.fccabc.org

NATIVE SOLIDARITY NEWS

(Talk) 5-6pm

A national radio service
and part of an international
network of information and
action in support of indig-
enous peoples' survival and
dignity.

ARE YOU AWARE

(Electronic) 6-7:30pm
Celebrating the message
behind the music: Profiling
music and musicians that
take the route of positive
action over apathy.

STEREOSCOPIC REDOUBT

(Rock) 7:30-9pm

LIVE FROM THUNDERBIRD

RADIO HELL
(Live Music) 9-11pm
Featuring live band(s) every
week performing in the
CITR Lounge. Most are
from Vancouver, but some-
times bands from across
the country and around the
world.

FUNK MY LIFE

(Soul/Dance) 11pm-12am
Grooving out tunes with a
bit of soul and a lot of funk,
from the birth of rhythm and
blues to the golden age of
mootown, to contemporary
dance remixes of classic soul
hits. We explore Brazilian
funk, Japanese breakbeat an-
thems, the British motown
remix scene, Canadian soul
and journey with him as he
features fresh tunes and
explores the alternative
musical heritage of Canada.

AURAL TENTACLES

(Electronic) 12-6am
It could be global, trance,
spoken word, rock, the
unusual and the weird, or it
could be something differ-
ent. Hosted by DJ Pierre.
auraltentacles@hotmail.com

FRIDAY**FRIDAY SUNRISE**

(Talk) 7:30-9am
An eclectic mix of indie
rock, hip-hop and reggae to
bring you up with the sun.

ALTERNATIVE RADIO

(Talk) 9-10:00am
Hosted by David Barsamian.

CITR LISTENER HOUR

(Electronic) 12-1pm
Tune in each week as you,
the CITR fan, gets to pro-
gram an hour of adventure
for the whole world to hear!

For more info, contact
program coordinator Bryce
Dunn at citrprogramming@
club.ams.ubc.ca.

BARNBURNER

(Electronic) 1-2pm
The greasier side of rock
'n' roll, rhythm 'n' blues,
and country... crack a beer,
order some BBQ, and get
your boogie on.

RADIO ZERO

(Dance) 2-3:30pm
An international mix of
super-fresh weekend party
jams from New Wave to
foreign electro, baile, Bol-
lywood and whatever else.
www.radiozero.com

NARDWUAR

(Nardwuar) 3:30-5pm
Join Nardwuar the Human
Serviette for Clam Chowder
flavoured entertainment.
Doot doola doot doo...doot
doo!
nardwuar@nardwuar.com

NEWS 101

(Talk) 5-6pm
See Monday for description.

STRANDED

(Electronic) 6-7:30pm
Join your host Matthew for
a weekly mix of exciting
sounds, past and present,
from his Australian home-
land. And journey with him
as he features fresh tunes
and explores the alternative
musical heritage of Canada.

AFRICAN RHYTHMS

(World) 7:30-9pm
www.africanrhythmsradio.
com

THE BASSMENT

(Dance/Electronic) 9-10:30pm
The Bassment is Vancou-
ver's only bass driven radio
show on air. I play picks
from all the bass driven
genres like Glitch, Dubstep,
Drum and Bass, Ghetto
Funk, Crunk, Breaks and
UK Funky, while focusing
on Canadian talent and
highlighting Vancouver DJs,
producers and the parties
they throw.

GRANDMA'S ATTIC

(Electronic) 10:30pm-12am
The only other place you'll
find the old mixed with
the new is on an illegal
website. Time to tickle your
ear-hairs!

THE VAMPIRE'S BALL

(Industrial) 12-4am

Dark, sinister music to
soothe and/or move the
Dragon's soul. Industrial,
goth and a touch of metal
too. Blog: thevampiresball.
blogspot.com.
thevampiresball@gmail.com

SATURDAY**THE SATURDAY EDGE**

(Roots) 8am-12pm
A personal guide to world
and roots music—with
African, Latin and European
music in the first half, fol-
lowed by Celtic, blues,
songwriters, Cajun and
whatever else fits!
stevedge3@mac.com

GENERATION ANNIHILATION

(Punk) 12-1pm
A fine mix of streetpunk
and old-school hardcore
backed by band interviews,
guest speakers and social
commentary.
crashburnradio@yahoo.ca
generationannihilation.com

POWERCHORD

(Metal) 1-3pm
Vancouver's longest run-
ning metal show. If you're
into music that's on the
heavier/darker side of the
spectrum, then you'll like
it. Sonic assistance provided by
Geoff, Marcia and Andy.

CODE BLUE

(Roots) 3-5pm
From backwoods delta
low-down slide to urban
harp honks, blues and blues
roots with your hosts Jim,
Andy and Paul.
codeblue@buddy-system.org

THE LEO RAMIREZ SHOW

(World) 5-6pm
The best of mix of Latin
American music.
leoramirez@canada.com

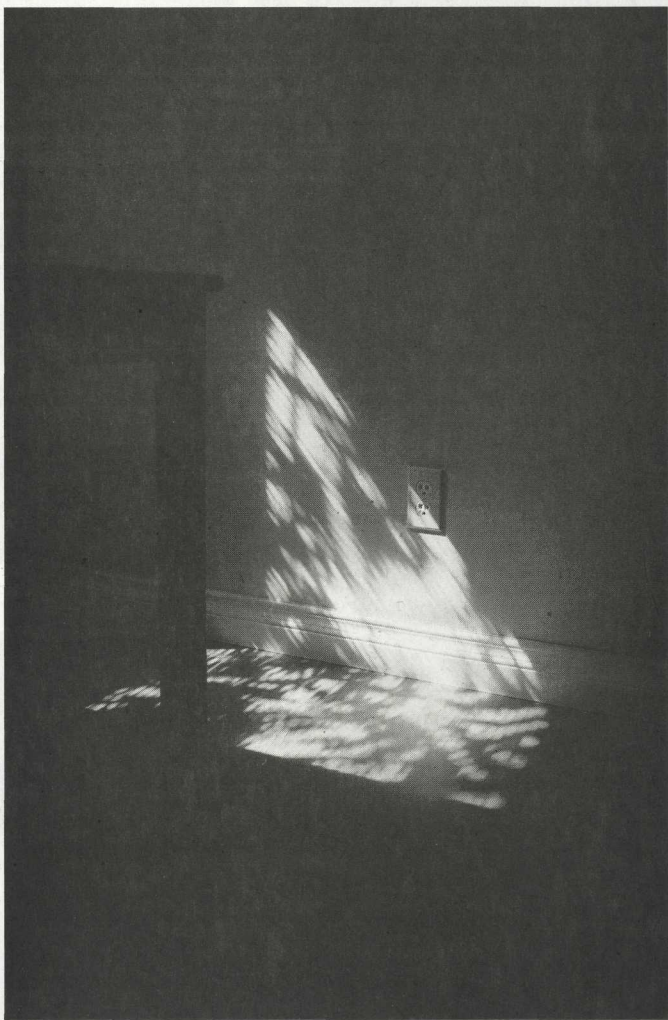
NASHA VOLNA

(World) 6-7pm
News, arts, entertainment
and music for the Russian
community, local and
abroad.
nashavolna.ca

SYNAPTIC SANDWICH

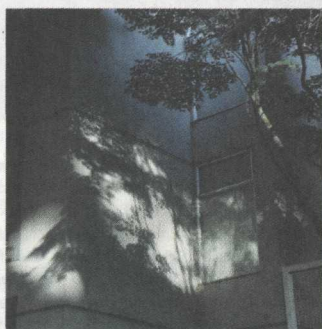
(Dance/Electronic) 9-11pm
If you like everything from
electro/techno/trance/8-bit
music/retro '80s this is the
show for you!
www.synapticsandwich.net

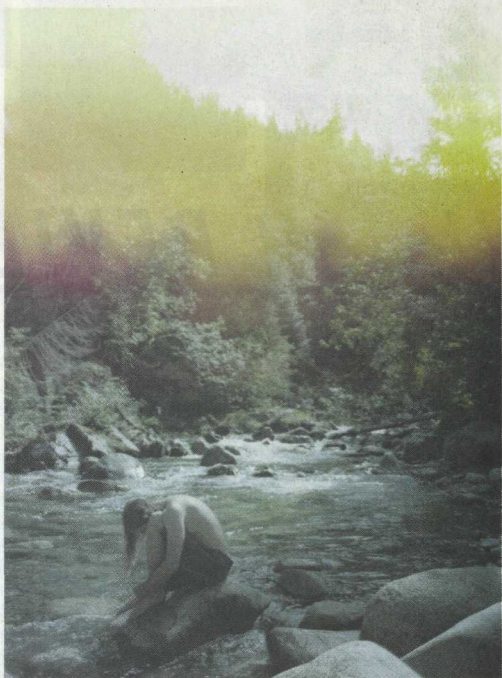
ART PROJECT // JENNILEE MARIGOMEN

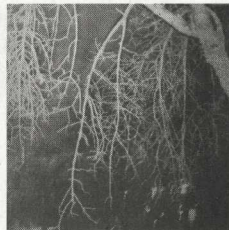
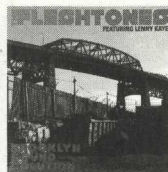
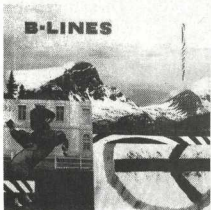


Jennilee Marigomen is a Vancouver-based photographer. Her work investigates everyday phenomenon and the tensions between the natural world and urban intervention. Jennilee was one of the recipients of the Magenta Foundation's Flash Forward Emerging Photographer Award in 2010. She has participated in exhibitions and fine art auctions in New York, Los Angeles, Chicago, Stockholm, Toronto, Boston, Washington, San Francisco as well as in Japan, Lithuania and Argentina. Her work has been featured in *Inventory Magazine*,

PIG, *Foam*, *Vice*, *Tiny Vices*, *Celeste*, *o_100*, *Elle Girl Korea*, *Waterfall Magazine* and in the collective benefit publication *Smoke Bath* by *Seems Books*. Jennilee initiated and co-curated the ongoing photograph projection shows *Stream* (Los Angeles and Baltimore) and *Night Vision* (Vancouver). Her most recent initiatives are acting as the Art Director/Photo Editor for online arts and culture publication *or Magazine*, collaborating with New York-based artist David Horvitz and putting together limited-run books with small presses in Japan, London, and Paris. jennileemarigomen.com







UNDER REVIEW

B-LINES B-LINES (Nominal)

B-Lines are a sight to see live; their onstage energy is always high. Vocalist Ryan Dyck dances and swings around the stage and often times moves right into the crowd's space—it's not unlikely for him to get right into an audience member's face. Thankfully, their recently released twelve-inch brings that energy to your bedroom, with each song ripping apart your speakers for no more than a minute and forty seconds before the next track kicks in.

Despite a few lineup changes, Dyck's vocals remain slightly high-pitched and rooted in early punk and hardcore. The guitars, drums and bass are always tight, fast, and catchy, working in perfect harmony. Bruce Dyck's cymbals crash while guitarist Scotty Colin and bassist Adam Fothergill's fingers blaze across their fretboards rapidly. Like their live performances, the record is fun, raw and perfect for anyone looking to get into party-mode and is especially reminiscent of being a teen rebel (see "Psychedelic High School").

—Sarah Charrouf

BLANCHE DEVEREAUX SIAMESE TWINS (Independent)

While not a particularly fast-paced record, Siamese Twins is filled with the requisite energy for garage rock

greatness. The album evokes the sounds of the **Cramps**, alternating between bluesy shuffles and aggressive rockers.

"Hot Mess" is the standout track and its title is appropriately descriptive of how it sounds. The chorus is well crafted and features a torrent of instruments backing the manic cries of the lead singer. "Pleasure Pier" is a groovy shuffle that showcases the frantic guitar skills of Greg Pothier, which blend well with the drums.

None of the songs are complex, nor are they overly long, and the production value is distinctly lo-fi: the vocals are sometimes out of key and completely unintelligible. Regardless, these factors are the hallmarks of great garage rock, making Siamese Twins an album worth hearing.

—Adam Clarke

THE FLESHTONES BROOKLYN SOUND SOLUTION (Yep Roc Records)

The Fleshtones deserve a break. Seriously. These garage-rock vets started at the legendary CBGB in 1976, and have toured, written and recorded relentlessly since then—without even getting close to the Billboard Top 100. They even maintained a certain anonymity through the New York garage rock revival of the early '00s. Could this album change that?

The Brooklyn Sound Solution features

a new element: guitarist Lenny Kaye, best known for writing and playing with **Parti Smith**. His guitar, which noodles through most of the tracks, seems like it belongs. Most songs are instrumental, with guitar comfortably taking the place of vocals. Of the album's 12 songs, six are covers, including the **Beatles'** classic "Day Tripper." Covering classics is a risky move: who can do it better than the original? But the Fleshtones tend to pull it off, making the songs seem more like a tribute than a rip-off. Of the originals, "Solution #1," "Solution #2" and "Back Beat #1" seem like instrumental vehicles for Kaye to showcase his guitar talent. Far and away the best track of the album is "Bite Of My Soul," a raucous burst of energy that'll stick in your head.

There's nothing about this album, musically at least, that lets you know it's from 2011. It could have been written and produced 30 years ago. That said, it's not so much that the Fleshtones are living in the past, but they are enjoying a very specific sound they created. Their bouncing beats carry '70s-rock vibes. The vocals, when present, are energetic, with the band shouting together to punctuate key words. Every track is upbeat and infectious cheerful. The Fleshtones even smile in their promo shot.

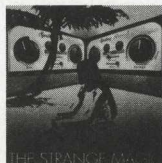
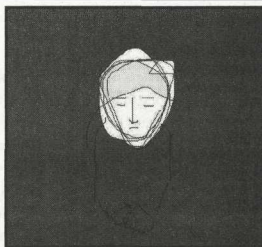
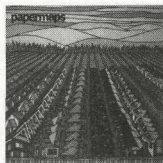
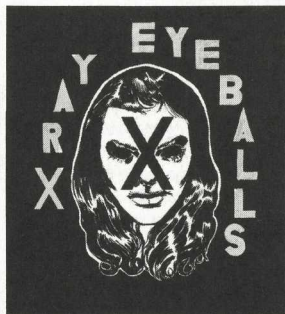
The Brooklyn Sound Solution is not a breakthrough, nor is it a huge departure. This is an album from

a band that seems very happy with where they're at. Maybe we, the fans, can meet them there and have a good time too.

—Jeremy Stothers

MATHEU LAVIGNE LITTLE WARS (Independent)

Some albums just end up getting lost in the piles of hubris, never to see the light of day, but every now and again one wings its way to some reviewer who in turn is touched by it. For years now, I have seen Mathieu Lavigne in and around my neighbourhood, but had no clue that he was a musician. So imagine my surprise when his debut album was assigned to me for review. What was even better was that I actually enjoyed it! *Little Wars* is a strong first effort that at times brings to mind the syrupy qualities of **Will Oldham's** folk-country output mixed with the gruff stylings of **Dan Mangan**, but as a whole it is very much Lavigne. For the most part, this is acoustic guitar, voice and a bit of sparse backup. It's not a jumper of an album and it might be best suited for those rainy inside days when there is more time to soak in its lyrics and musical textures, of which there is plenty. The standout track on *Little Wars* is the hugely personal "Sixteen Months." The French number "Au Milieu D'un Été," however, comes in at a close second, adding a bit of buoyancy to a fairly low key album.



To carve out your own sound while staying true to a genre can't always be easy when speaking of unsigned street level musicians, but Lavigne has managed quite well for himself. Aside from a wee bit of filler on *Little Wars*, he is off to a good start.

—Nathan Pike

OH SUSANNA SOON THE BIRDS (Outside)

"Home sweet home." No other phrase quite captures the warm and endearing quality of Oh Susanna's newly released *Soon the Birds*. Singer-songwriter Suzie Ungerleider, who performs under the name of Oh Susanna, has released four albums prior to *Soon the Birds*. While her latest sees her backed by members of Canadian country rock legends *Blue Rodeo* and the '90s Canadian rock group *Weeping Tile*, it has a light, fresh and unmistakable sound that neither exemplifies the standard country album nor adheres to it. If good ol' boy country music and folk were ever to produce a love child, it would be *Soon the Birds*.

Most of the album reflects this hybrid, with an overall soothing quality to the songs that is further emphasized by the uniquely pure, somewhat motherly tone of Ungerleider's vocals.

Overall, the songs are well arranged, but the consistency in vocal style distracts from the musical differentiation that is going on. Perhaps it's

because, though very pretty, the clarity of Ungerleider's unique voice seems somewhat less befitting of country and folk and perhaps more inclined for alternative rock or pop music.

The lyrics of most of the songs, though simple, are sincere and invoke a certain nostalgia. In fact, a recurring theme of the album seems to be its tendency to remark on disappointments and reconciliation in a beautifully sad, yet hopeful light. This feeling, very poignantly created, is perhaps *Soon the Bird's* greatest strength. It is nice to hear something so unusually and unabashedly different that pushes towards closing the gap between two genres of music that can often be strict in terms of a collectively understood sound.

—Amanda Steiner

OK VANCOUVER OK I FEEL NICE/HOUSES (Greenbelt Collective Label)

The notion of originality in contemporary music is a fallacy. After all, there is only a finite number of ways to combine the same few notes to create something different. In order to make interesting music, an artist must assimilate their influences and attempt to rearrange the pieces into new shapes and patterns. Central to OK Vancouver OK, aka Jeff Johnson's, success in making great music is his ability to do this with great skill and imagination.

On the rousing "Life's A Beach," he sings a tune elemental in its emotive power. It's as though he's reached into the ether and plucked out a song that hadn't yet been found. The factory-like clangs and booms of "I Feel Nice" give way to an arresting, otherworldly passage of melodic. On "The Universe Is Fucking Real," he sings about existential matters over a Casio keyboard preset of "Twinkle, Twinkle, Little Star." Elsewhere, he channels the spirit of the great American folk songwriters with "Come Alone" and "The Wind Blows In My Pockets." In these songs he demonstrates his ability to write simple but memorable songs on acoustic guitar in a more traditional style, as well as finding an unexpected wonder from experiments with synths and keyboards.

Always at the core of OK Vancouver OK's songs is a melody of striking emotional resonance carried by Johnson's brilliant voice. The beauty these melodies capture is hard to pinpoint. It's the kind of ephemeral beauty of the fading light, a stunning landscape, a smile from a friend or of any unique experience that reminds you that you're alive. Or as he more eloquently puts it in the opening line of "Laying in a Park I Talked With the Dogs": "What a special time as any is."

—Will Pedley

OKKERVIL RIVER I AM VERY FAR (Jagjaguwar)

Okkervil River seem to have a flair for the dramatic which has never been more apparent than on their latest offering, *I Am Very Far*. Abandoning some of the conceptual themes that drove Okkervil's previous albums, *I Am Very Far* plays like a songwriter having pushed himself and his band in a new direction. Still present is a darkness and ambiguity in its lyrics and the dramatic arcs and sways in the music. However, this time around it's a little more intense and wide open.

Apparently, a couple of times during the recording process, band leader Will Sheff brought in two drummers, two pianists, two bassists and seven guitar players and recorded in the same room while doing multiple takes until the songs were just right. On these songs, "Rider" and "Wake and Be Fine," you can nearly feel the tension crackling from the speakers. These are easily two of the best tracks on the album due to their huge and almost celebratory nature. But this isn't light-hearted cheer rock, nor is it a gloomy blues jam. Rather, it is an interesting mix of the two. Themes of death and violence are tucked away neatly inside hopeful passages, while a staggering array of strings, choral arrangements, horns and even filing cabinets being thrown across a room carry you out to sea. But forget trying

to navigate these waters because it's not even certain that Sheff himself knows where he's going. It's not that *I Am Very Far* is a confounding departure from past works, but it is clear that this is a different album than what fans might be used to. It is an album that has been written from a place where past ideas and concepts don't exist, a clean slate if you will, and from that has been born a crisp, loose and magnificent piece of art.

—Nathan Pike

PAPERMAPS PAPERMAPS (Sparks Music)

The clanging alt-rock of Papermaps' self-titled debut goes down as easy as a cold pint at the pub, which is probably where it would sound best. This album, with its shout-along choruses and tightly distorted hooks, is meant to be played loudly.

While this is the first proper album from Toronto's Papermaps, the band has been around since 2004. Up until October 2010, they were known as *ExfiPo*. With the new name came a newer sound; Papermaps is slightly more refined and accessible (both musically and by search engines). Most songs have clean verses that transition well into heavier choruses. Lead vocalist Dean Marino's moans and yelps tends to grow on you as the album progresses, and his guitar work complements his tone and pacing. Papermaps' finest moments are when the guitar shimmers over a steady rhythm. The band has also mastered staccato bursts, punctuating most of its songs with them.

Marino also recorded the album in his studio and produced it, but perhaps they could have used a bit more input from a separate producer. The album's main shortcoming is that good musical ideas such as tight bursts, a push-pull rhythm or a neat phrase, tend to be over-used; they become less interesting with each repetition. Fortunately, there are a few stand-out tracks that show the band's potential. Lead single "Reunion" has all the band's tricks done well and it builds to a convincing climax. "Com-

plicate Things" is, ironically, the simplest song on the album, and Marino sounds his most sincere on the chorus when he sings "guitar is all right / but you can't make a living."

The album's shining moments could convince the listener that this band could go big—or, at least big enough to make a decent living. Hopefully they do. But if they don't, this album would still go great with a cold beverage.

—Jeremy Stothers

SKIP JENSEN THE SPIRIT OF THE GHOST (Red Lounge Records)

If you're in the mood for some unfiltered rockabilly, then take five dollars, head over to Skip Jensen's Bandcamp page and let this one-man band add some spice to your blues collection. *The Spirit of the Ghost* is largely a raw and unrehearsed journey. Jensen's vocals wail about, often ignoring the suggestion of a tune, while his guitar offers some catchy riffs accompanied with a rhythm section driven by his feet. Jensen indulges us with multi-track recording tactics on a few songs, but largely the music is akin to the live experience, with slight mistakes adding a sense of intimacy. For most of the record, it's as if Jensen walked into the studio, straddled his drum kit, strapped on his guitar, pressed the record button, played for 40 minutes and called it a day. The result is unadulterated blues-rock, void of any pretentious elements. If you require a comparison to put Jensen's talent in perspective, think Mark Sultan (BBQ). Seeing as how they are both based in Montreal, often play as a one man band, and have that raw '50s blues-punk feel, the parallels are striking.

The Spirit of the Ghost is Jensen's first full length offering, though he has released a number of seven-inches and is involved with numerous bands, including *Scat Rag Boosters*. The LP is consistent with his previous endeavors, highlighting his expressive guitar work and vocal bellows. From bouncy riffs in "Circling Around" to the country blues feel of "Revival," *The Spirit of the Ghost* jangles its way

through punchy motifs and catchy jingles. Jensen has achieved a sense of vitality by recording an album that resembles a live gig; this unfettered quality makes *The Spirit of the Ghost* highly recommended.

—Slawek Bucfal

THE STICK FIGHT MODE (Independent)

As blaring synthesizer chords assault you on the title track of the Stick's first release, *Fight Mode*, you can't help but think that shit's going down. If the EP is the local Vancouver duo's attempt to put their listeners into a fighting mood, they couldn't have picked a better opening track.

SFU graduates Julian Hou and Michael Loncaric have a background in performance art, which plays an active part in their elaborate live performances.

The four-song EP demonstrates the Stick's effective combination of hip-hop vocals and eclectic electronic production. Hou and Loncaric's own concoction of rapping and singing (reminiscent of !!!'s "Must Be The Moon") is possibly the highlight of the record, and the falsetto in "Pseudo Breaker" could almost be mistaken for a cameo appearance from TV on the Radio's Kyp Malone. The duo's musicianship does not fall behind, with plenty of interesting timbres and head-bobbing beats to go around, particularly with the late-'90s video game vibe of "The Great Kowloon" and the final two minutes of the album's closer "Let's Eat," which builds into a powerful cacophony of percussion and synthesizers.

Fight Mode is available for purchase and free streaming on the Stick's Bandcamp page and the duo will be performing at the Waldorf on May 10. —Daniel da Silva

THE STRANGE MAGIC SPRING REVERB (Northern Electric)

Spring Reverb is characterized by The Strange Magic's combination of disparate influences. It begins with the album cover, which shows the silhou-

ette of a young girl, a palm tree and two soundboards in the background. This contrasts with the back cover, which depicts convoluted metallic pipes in a long tunnel—perhaps a place for a rocket ship. And strangest yet, inside one finds a photo of prohibitionists holding signs that read, "we want beer."

The album begins with the sci-fi prog number "Dr. Theremin," in which no theremin could be distinguished. From here things jump from the classic rock solos of "Planet of the Humans" to the back road country jingle "Long and Muddy Road," which eventually evolves into an experimental track full of incomprehensible female vocals. The Strange Magic appears to make quite an effort to remain open to suggestions from all ten of their members.

The lyrics follow a similar theme, ranging from odes to the aforementioned "Dr. Theremin" to discussions on the fate of humanity to relatively banal descriptions of getting high on "White Rock Beach." Overall, *Spring Reverb* gives the feel of a band trying hard to leave a lasting impression upon the listener, but ends up with something aimless and almost silly.

The title itself is misleading, for out of the confusion of sounds, no feeling of spring arises. Reverb? Yes. Amateur lyrics about cheese, science, drugs and Frankenstein? Yes. But springtime? No, that scene was forgotten. Maybe that's why it appears in the title, just to get one more disconnected image in there. Yet with such a lack of focus, one can't help but recognize an underdeveloped band that needs to rethink their spells.

—Andy Resto

THIS IS FRANCO SHELTER (Independent)

The Lower Mainland's musical exports never fail to impress, and that's no exception with *This Is Franco Shelter*, their newest opus, is a culmination of all that makes indie music good, though this doesn't necessarily make it unique.

From the get-go, it's evident that

This is Franco plays on the tried-and-true formula of catchy pop music. "Shelter" opens with Kristen Cudmore of **Language Arts**' hauntingly innocent vocals. Sadly, the second song marks the end of guest appearances as the band flares themselves out over ten more tracks. Nearly all of *Shelter* is built around acoustic rhythms and electric leads, which is fantastic and works well for the indie vocals. The bass and percussion are solid, providing a sonic background for the rest of the group.

For a small band that primarily plays local shows, This is Franco can sound big—the moving "These Fields" is a prime example of what the group can do to sound huge. However, This is Franco really excels in the slower, more sprawled out gems, sung about simple themes and simple times. "True Story" exploits this formula, exposing a softer, more meaningful side of the band.

What This is Franco could really benefit from is some direction. Despite producing an excellent album, there's nothing much in terms of originality. Sadly, this is the curse of indie music today; it's daftly hard to be unique.

—Kamil Krawczyk

TWIN LIBRARY THE HEAVY DRAG (Independent)

As the summer rolls in, the lazy freedom begs for an appropriately hazy soundtrack. Twin Library's newest release, *The Heavy Drag*, fits the bill, beach-themed cover art and all. The Edmonton band's effects-laden sound combines the raw textures of garage rock with nostalgic psychedelia. Although straightforward acoustic guitars and breathy, harmonized vocals drive the music, the songs are interspersed with simply effective percussion, surf-rock guitar solos on "There's Nothing Out There," and **Velvet Underground**-esque, blood-curdling feedback on "Dark Maps." The band also makes tasteful use of sampling, best demonstrated in the space-age radio conversations of album closer "When I Was So High."

The tracks themselves are short and sweet, like fleeting summer moments (the album itself clocks in at just over 15 minutes). *The Heavy Drag* is available on Twin Library's Bandcamp page, and makes for a quick but rewarding download that begs to be replayed once the spring rain finally recedes.

—Daniel da Silva

VIAMI MICE CIVILIZATION (Independent)

Viami Mice is a collaboration between Ryan Parchanski and Sarah Lane Sinclair. Coming together over a deep love of beer and goth music, the locals have produced a seriously bizarre album titled *Civilization*.

The best way to describe the tracks is to say that they are deeply rooted in Avant Garde synthwave with a heavy dose of black eyeliner goth thrown in for good measure.

"Cereal" is full of jarring, abrupt beats with vocals that moan, "Cereal... thou shalt give me cereal...cereal."

"Forever Yours" follows in a similar vein with constricted vocals and convulsive beats. "In Harmony's Way" is one of the more accessible tracks on the album. While beginning with a new wave vibe similar to Gary Numan's "Cars," the song shifts halfway through, with loads of guitar reverb finishing off the track quite nicely.

The album has an experimental feel that messes with the mind. It is easy to get distracted as it is unclear if Viami Mice are taking the piss or if they are dead serious. Or are they dead serious about taking the piss? *Civilization* is an adventure in the absurd.

—Katherine Boothroyd

XRAY EYEBALLS NOT NOTHING (Kanine Records)

Right from the kickoff cut, "Crystal"—a dirty dance floor dirge about drug addiction and lost love—it's easy to see where Brooklyn's Xray Eyeballs take their cues. Their overmodulated whirr whispers affection to **The Jesus and Mary Chain**, synths creep in à la **Suicide**, and their garage-

y fizzle points towards the **Velvet Underground**. Though wet behind the ears, the Eyeballs show a lot of flair and feeling.

Not Nothing is their debut LP, though frontman OJ San Felipe has been cutting his teeth for a while now with his other band, the energetic garage revivalists **Golden Triangle**. Xray Eyeballs are darker than that act, but still know the ins and outs of playful power pop—take the synth drenched track "Drums Not Dead" as an example. It injects playful boy/girl vocals that go from sweet to creep.

Distinct themes that the group embraces on nearly every track include a devotion to drugs, death and ennui. On "Egyptian Magician," Felipe shadily suggests a youthful **Lou Reed**, especially when he repeatedly purrs, "Let's all get high." Combined with the occult imagery in the lyrics and the garage aesthetic, the track could easily accompany the art house films of **Kenneth Anger** and do them considerable justice.

Several tracks on the album jump out; "Broken Beds" is strange and spacey while "Xray Eyeballs Theme" is about as playful as a suicide diatribe can be. There's a kitsch quality to these songs, many of which are criminally catchy. The Wall of Sound-saluting "Big Toe" would make **Phil Spector** proud, joyously calling to mind the intro to **the Ronettes**' "Be My Baby." Only thing is, this baby has teeth that bite.

The Eyeballs are flirting with other people's sounds and not so much settling in to their own, and that may be a problem for some listeners. But the fun that they're obviously having, coupled with their rock star posturing, implies that they're content to fake it till they make it. And make it they most likely will. With *Not Nothing*, it's fair to say that Xray Eyeballs are on to something, and their dark future looks positively phosphorescent.

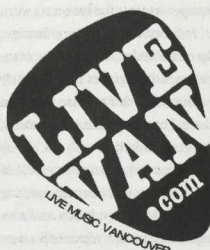
—Shane Scott-Travis

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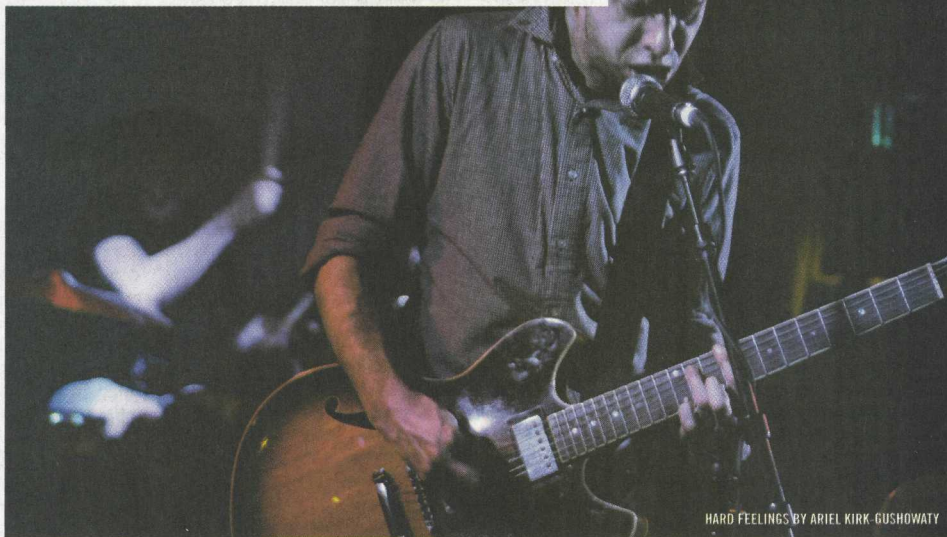
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REAL LIVE ACTION



JEANS WILDER / DIRTY BEACHES / WATERMELON

April 7 / The Waldorf Hotel

Unfortunately, I missed opening act Watermelon, but I heard that their set, which featured some new grungy songs and a trimmer three-piece lineup, was their best yet.

As far as I could tell, Dirty Beaches, aka one-man band Alex Zhang Hungtai, was the high point of the show in terms of both attention and attendance. Throughout his performance, Hungtai seduced us with his badass Elvis demeanor, whether he was slicking his hair back with a comb, crashing his guitar into the cymbals of Watermelon's drum kit, (which still sat on stage), or immersing himself into the respectfully ambivalent crowd. I could tell people were excited about Dirty Beaches, but they didn't feel the need to throw each other around excessively. I sometimes wonder about Vancouver's ambivalence towards movement and if it has something to do with shows taking place on a weekday.

In spite of performing solo, Hungtai

successfully maintained a captivating energy. Utilizing a warm vintage amp, a condenser microphone and a twangy, reverberating guitar, his music, both retro and forward thinking, seems to come from an ambiguous era. Though he used a loop pedal, his short, repetitive samples weren't tedious, but meditative and engulfing.

Apparently, a lot of people left after Dirty Beaches to go to the competing Moon Duo show at the Media Club. People who stayed, however, sat hypnotized and chilled-out as Jeans Wilder, a.k.a. San Diego laptop musician Andrew Caddick, hovered above his glowing MacBook and miniKORG set up. His music may have been misunderstood. Underneath the hauntingly hypnagogic, juvenile, reverberating noise that filled the Waldorf laid passive structures of pop songs. At times, it sounded like reggaeton ran through a Gameboy, with some modulated and sanitized synthesizer over top. His set was complemented by watery visuals projected on the walls of the Waldorf,

as well as some colourful lighting which added to the melancholic atmosphere of the show. I think the crowd felt more unified once the stand-up comedian came out of Jeans Wilder, as he bantered about expensive Canadian beer compared to America's "cheaper but weaker" product. I had fun heckling and I thought it was a good show.

—Olivia Meek

GIRLS ROCK CAMP FUNDRAISER

April 7 / The Wise Hall

When I arrived at the Girls Rock Camp Fundraiser at the Wise Hall in East Vancouver, I wasn't sure what to expect. The hall was dimly lit with candles and the stage was decorated with shiny streamers acting as a curtain to hide performers backstage. It felt vaguely like a middle school dance where organizers attempted to transform a gymnasium into a concert venue. But as the young performers took the stage, it was clear nobody in the crowd was disappointed by the venue's amateur aesthetics.

Although the lineup included local superstars Vancougar and Carolyn Mark, it was the opening acts that drew in the crowd. The first half of the show featured participants of Girls Rock Camp Vancouver 2010, including Kerplunk, Clarice Scop and other former campers, showcasing their rock 'n' roll skills. They sang original songs, Ani DiFranco covers and even a memorable —albeit ear splitting—cover of Nirvana's "Smells Like Teen Spirit," as performed by the band Wildlife. One performer even recited an original poem. The entertainment was reminiscent of an amateur talent show but the roaring applause made me feel like I was in the presence of rock stars. By the end of the night, I was convinced I was.

Girls Rock Camp Vancouver, a nonprofit organization, provides a week long summer day camp at the Urban Native Youth Association on East Hastings street for girls ages 8-18 to learn the ins and outs of being a rock 'n' roll musician. The camp's

mission is to provide young women a supportive and fun space to learn how to play instruments and write songs. Better yet, young girls get to explore their own creativity and gain confidence in their own voice. The night was a fundraiser to ensure funding to organize a camp for 2011.

In between acts, camp organizers Sarah Buchanan and Eli Leary acted as emcees to educate the crowd about the program and to encourage donations. It wasn't a tough sell. The all-ages audience was made up of family, friends and community supporters. There were t-shirts for sale and a 50/50 raffle was held as well. In its third year running, the camp is already very popular. The 30 spots available each summer are taken quickly, and girls who don't register in time are put on a waiting list. Since the camp partners with the Urban Native Youth Association, ten of those spots are reserved for Native youth.

Buchanan was pleased with the turnout but said she is hoping to gain more visibility outside of East Vancouver and increase the number of camps they can organize in the future.

As the show went on, the pride in the hall was palpable. During intermission, a slideshow of photos of last year's camp was shown, complete with audio interviews with the girls. It was the sort of thing that makes your heart melt. The Girls Rock Camp raised over \$1,400 that night, putting them in a great financial position to start making plans for camp this year.

After the intermission, Vancouver's performance picked up the tempo. The energetic pop-punk sounds of the all-female band turned the Wise Hall into a dance party. Carolyn Mark followed soon after and ended the night on a softer note. Dialing down the volume with her folk and roots inspired tracks, Mark's voice and acoustic guitar acted as a lullaby for all the kids in attendance. The second half may have featured experienced artists but it was the range of talent earlier on that demonstrated how rock-stars are born.

—Ashly Kisman

SAFETY SHOW / THE FALKLANDS / HERMETIC / ONWARD VOYAGEUR April / The Railway Club

At one point during Onward Voyageur's set at the Railway Club, a couple of band members brought their iPhones out and incorporated some kind of effects-laden piano application into their music. Unfortunately, you couldn't really hear what they were doing due to a rather muddy sound mix, so it just looked as if a couple of musicians were busy texting as the rest of the group played around them. Novel, but kind of an odd moment in an otherwise decent set by this local band. Their jangly guitar playing offered some sweet melodies and bass player Joyita Rubin was quite proficient in her craft. They had kind of a music-to-make-cute-eyes-with-your-lover thing going on, making sense of the term given to them on their Facebook page: *posi-pop*.

Up next were Vancouver's Hermetic, an impressive duo that played straight-up energetic rock that veered towards chaotic and loud. I love a good two-piece that can pull off a full sound with little to work with, and six-stringer Eric Axen and percussionist Bart Newman did it up right. Sometimes all you need to rock out hard are drums, guitar and voice.

Now, I'm trying to remember clearly what the Falklands were like, but either the drink specials rendered me incapable at that moment, or they just weren't all that memorable. My guess is the former, because I have definitely enjoyed their recorded stuff in the past. However, I do remember some facial hair, checkered shirts and a sound vaguely reminding me of Fugazi. Other than that, I'm at a loss. I'm sure they played good songs though.

I was excited to see headliners Safety Show after listening to their latest album, *Blackwater*, on their Bandcamp page and loving every second of it. With cutely drawn shower curtains hanging in front of a couple of band members, vocalist Katie Lapi and friends laid into a set that got bodies moving through their boy/girl harmonizing vocals and happy sounding pop rock. Though their live output didn't quite capture the feeling I got from

the album, it was cool to see them live. Even though I was obscured by booze fumes for the last half of this night, it was still a pleasure to get out and see some of the local talent this city has to offer. I'll definitely keep my eyes peeled for more lineups like this in the future.

—Nathan Pike

UNNAMED GUIDED BY VOICES **COVER BAND / APOLLO GHOSTS** **/ ROLE MACH / KOREAN GUT** **/ INDIAN WARS / MASTER CHEF** April 9 / Lanalou's

This was the first time many in attendance had been to Lanalou's. Even Apollo Ghosts/Master Chef member Adrian Teacher mistakenly called it Hoko's. The former sushi and karaoke bar has now become a gastropub filled with antiques and an old-timey feel. The yam and potato poutine looked delicious, but the drinks were a bit expensive. The staff were young hipsters instead of a friendly family. While the changes can be described as mildly disheartening, at least they still have bands. The stage and sound system got some good use as six musical groups took to the stage throughout the night.

Master Chef, a side project made up of Adrian Teacher from Apollo Ghosts and Alex Zhang Hungtai from Dirty Beaches, opened. The duo played a set of jammy, melodic post-rock, which sounded nothing like their other projects. Though primarily played on two guitars, Teacher moved to the drum set for their last song, giving the closer a bit more oomph. Though it showcased their improvisational skills, it didn't really set the emotional mood that the rest of the bands would carry for the night. It might, however, be something one would enjoy more in a recorded format.

The scruffy looking Indian Wars were on second and put on the best performance of the night, effortlessly delivering a set of surfy garage rock with hints of psych. Lead singer Frase With's nasal vocals were layered atop feedback and distortion as the band gave the audience a relaxed, well-practiced set that was loose in just the right sort of way.

This was followed by Korean Gut,

led by Jarrett Evan Samson, who also runs Geographing Records. The band filled their live set for Watermelon, who had cancelled last minute. Korean Gut was a four-piece heavy on the reverb and '90s revivalism, and played well in what would be the first of Samson's four trips to the stage. Role Mach brought Samson back to stage, handling bass duties in Patrick Geraghty's large ensemble of musicians playing manic, high energy songs. Geraghty was in good spirits as he jovially led his band of young veteran musicians (which, in full disclosure, contained my roommate on saxophone) through their live set. They played songs both old and new before closing with the crowd-pleasing "All Roads Lead Into the Jungle," whose frenetic crescendo had the entire room screaming along.

Apollo Ghosts had originally been scheduled to play, but cancelled pre-show in favour of presenting an unnamed party band. To everyone's surprise, they still went up on stage to play four brand new songs. Samson returned to the stage a third time as their new bass player. The new songs were all good, but their closer had everyone enraptured as it showcased pop writing at it's finest.

The aforementioned party band was a Guided By Voices cover act consisting of Teacher, Geraghty, Fine Mist's Jay Arner and Gord McCullough. After calling Samson back to the stage one more time, they let him know that this was a late birthday present and they'd only be playing Guided By Voices songs for him to sing. Not being a fan, I was underwhelmed, but Samson was delighted. So were the people in the audience who knew the indie band's back catalogue.

The night was a well balanced event with lots of little sets to keep everyone entertained, but nothing so long as to bore. Lanalou's looks like it will be carrying on the Hoko's legacy for the foreseeable future.

—Jordie You

WAR BABY / EEEK! / WEB SHERRIFF April 15 / The Princeton Pub

The all-local triple bill at the Princeton Pub only managed to attract about half



the number that had populated it an hour earlier—staging a show after a hockey game has its disadvantages. But it would be a mistake to judge this night on crowd volume. Those that made the trek were enveloped by a different kind of volume, composed of sound waves instead of “the wave.”

Web Sherriff are an intensely dramatic two-piece whose set relied on tides of intensity and possessed passion to get their point across. Frontman Francis Cruz tore up the stage like a marionette, with his manic, jangly guitar rhythms thrown in like an afterthought. Control came from drummer Justin Devries, whose tight conducting seemed to just barely contain the energy coming from each song. Vocals were a real treat, as Cruz yodeled glitter-glossed lyrics with diva quality. From jumping around the stage to spending the last song sitting down with his eyes closed, he put on a strong show with just enough glam to keep things interesting.

Eek! introduced themselves with a soft-spoken story about unlocked doors and chasing invisible thieves with hockey sticks, which served as a quiet explanation of their band moniker. Musically, however, Eek!

play wool-sweater thrash, with their jarring songs hinting at something brooding just below the surface of each simple, driving track. Voices sounded hoarse and strung-out in the way shouting match participants might rasp. For how well the trio played together, self-confidence was lacking, especially when a broken string forced awkward and apologetic banter during repairs. The band played a little too loud and a little too fast to compensate for the downtime. Despite the mid-set string fracture, Eek! played strong and finished their set with shy grins on their faces.

War Baby finished off the night as any good closer should: bigger, flashier, and hundreds of decibels louder than the competition. Sporting amps larger than the house PA system, their sound check sounded like a freight train barreling through the bar, and most casual observers took a few steps back when the band kicked it into high gear. Led by phenomenally talented drummer Kirby Fisher, the band never really “turned off”: they generally spring-boarded from one tune straight into the next. Unfortunately, this is also the thrash-metal band’s biggest fault: everything was buried under a layer of

sludge so deep it was impossible to differentiate between complicated guitar riffs and lead vocal duties. Maybe everything was so loud to compete with Fisher’s machine-gun drumming style, but War Baby fell flat—or maybe I was just deaf by that point.

—Fraser Dobbs

WEIRDING / GALGAMEX / ANCIENTS / HIDDEN TOWERS April 16 / The Astoria

Modern metal is shit. More accurately, a lot of modern metal, with its clumsy uses of pop melodies, is over-produced, clinical and soulless. Fortunately, none of the four local bands on this bill fell into such pitfalls and reminded us that there’s still plenty of great metal being made, and much of it right on our doorstep.

Former C!TR Shindig winners Hidden Towers began the night’s show with an inventive deconstruction of metal’s boundaries. Lurching from frenzied polyrhythmic thrashings into jazzier passages, they completely disregarded anything approaching a traditional song structure. It was refreshing to witness a band with such considerable technical ability actually doing something interesting with their

skills instead of basking in their own smugness and indulging in unlistenable displays of their own proficiency.

It’s hard to overstate just how good Ancients are. Their storming “Built To Die” showed that it is possible to seamlessly combine melody with brutality by making it an integral part of the song’s arrangement, rather than just tacking on a cheesy chorus as an afterthought as so many bands do. Each one of their songs is an expansive, sprawling epic with a dizzying number of brilliantly crafted riffs. They’re biting hard on the heels of Bison B.C. as Vancouver’s most formidable masters of metal. Let’s hope an album will soon be forthcoming, because big things are surely afoot.

What Galgamelx lack in hooks, they make up for in sheer, brute force. Frontman Chris Mathis got in people’s faces by taunting them and throwing himself into the mosh pit. He did a great job of properly interacting with the crowd, an important part of live performance that many bands on this level overlook. Attention to dynamic shifts and variation was sometimes sacrificed for pure grind and power, which resulted in some of their material being a tad monotonous. Being

able to pull off this level of ferocity in death metal, however, is a lot harder than it looks or sounds and for this alone they deserved respect.

By the time Weiriding (formerly Weapon) finally began their set, much of the crowd had dispersed. Had there still been a significant audience remaining, it seems likely that the audience would have parted like the Red Sea by the Moses-like command of Weiriding's clout. "Cursed and Damned" steadily built up around only a couple of gargantuan riffs, invoking the ardour and determination of mountain explorers. Though their vocals were sometimes unrefined, the fluidity with which they unfurled such hulking grooves exhibited great finesse. That said, the band clearly understood the value of volume—their set was obscenely loud—utilising some impressive amplification to their advantage. The British band Charger once had a t-shirt with the tongue-in-cheek slogan "Volume Over Talent," and though you could be forgiven for thinking that maxim might apply here, there's much, much more to Weiriding than that.

—Will Pedley

THE DEVON CLIFFORD MEMORIAL FOUNDATION BENEFIT

April 20 / The Biltmore Cabaret

To adherents of the Vancouver music scene, Devon Clifford, departed drummer for local dance punk darlings You Say Party, was an amiable and much-loved figure for many years. His tragic death last year—an onstage collapse during a performance at the Rickshaw, due to a brain hemorrhage—left the Canadian music community cast down and crushed.

In the wake of this shock, Clifford's family created the Devon R.B. Clifford Memorial Foundation. The purpose of this foundation is to provide music education, instruments and programs for financially impeded youth. To benefit this brilliant cause, a sterling lineup of local bands and DJs filled the fashionable Biltmore Cabaret for what was to be an emotional, lively, upbeat and canonizing evening.

The night began with the charm-

ing jangle pop of Chains of Love. It was their live debut and the sparkling six-piece's passionate performance—peppered with hand claps and harmonies—showed a lot of promise. Vocalists Nathalia Pizarro and Rebecca Marie Gray Law, delectably dressed as to recall the ravishing pop splendour of Ronnie Spector, added sugar to their set, which was short and sweet.

Between acts, a thick red curtain was drawn across the stage, adding to the theatricality of the evening. When Clifford's parents and sister took the stage next, it was to thank those in attendance and to say a few words in Devon's honour. There wasn't a dry eye in the house after their eloquent and inspiring words. Much to the Clifford's credit, this strengthened the evening, reminding the attentive rabble to be joyful and to rejoice.

Next up was an aggressive acoustic set from East Van garage punk purveyors the Vicious Cycles. Their rowdy show was uplifting and energizing as they tore through Celtic-infused folk punk ditties (think Dropkick Murphys) that were mostly about motorcycles. It seemed. For a rousing and relevant set closer, they led the crowd in a sing-along to Johnny Cash's reworked gospel number, "I'll Fly Away," which was dedicated to Devon.

Then it was Hard Feelings, one of Devon's former bands, turn to give tribute. Playing a breezy and buoyant batch of garage rock tunes, they obviously enjoyed themselves and the fun they were having was contagious. Though their set seemed swift, no one seemed to mind as the Tranzmitters, in their modish suits and gracious smiles, stormed the scene soon after.

It's with good reason that the Tranzmitters are local favourites. Their exuberant performance overflowed with flair and feeling. It takes considerable cajones to try and cover the Jesus and Mary Chain, for instance, and their punched-up pop version of "Between Planets" delighted in every way. Their brand of boogie down yet raucous punk rock literally begs you to grind it out on the dance floor, and that's exactly what the crowd did.

Those that still had pluck kept

shaking it as DJs Slim Roy and Jonny Was laid out some soulful beats, playing the evening out elegantly. The night was also highlighted by a bake sale, commemorative t-shirts, artwork and even knitwear provided by Devon's mom and grandma.

Those wishing to continue cherishing all that Clifford stood for should peruse devonrbclifford.com, keep smiling, and embrace and enshrine the music and musicians in your life. That's what Devon would have wanted and that's what this evening sweetly asserted.

—Shane Scott-Travis

TAME IMPALA / YUCK

April 21 / The Commodore Ballroom

As Yuck sashayed to the stage, it was apparent they fit the '90s indie rock template to a tee. Female bassist à la Pixies, Smashing Pumpkins, Sonic Youth or Superchunk? Check! Conventional quiet/loud maxim? Check! Okay, maybe that's a little unfair. After all, these savvy revivalists are a playful bunch and their music is snappy, regardless of how obvious their influences are.

It's possible, as they proved to the crowd while tearing into their engaging set, to be a compendium of familiar musical platitudes and still fully transcend them like when frontman Daniel Blumberg, sporting a fitting Jim Reid (of the Jesus and Mary Chain) style hairdo, ground out a fuzzy, Dinosaur Jr.-style guitar solo during "Get Away," or when he let fellow axe man Max Bloom do some shredding on the My Bloody Valentine-inspired shoegaze show-stopper "Holing Out." It was crystal clear where Yuck take their cues, but their grasp is every bit as cardinal as those guitar gods before them.

Similarly, when Blumberg and bassist Mariko Doi traded off vocals on the precious pop blur of "Georgia," they emulated the Evan Dando/Juliana Hatfield heyday of the Lemonheads. As the refrain of "still in love with you" filled the Ballroom, I suddenly felt a blitz of nostalgia for my teens, for high school and for a first kiss.

Let's hope it isn't too long before Yuck comes back to town, and maybe

on their next visit they'll be the crowd-pulling headliner. But there were no complaints here when they left the stage, as it was Tame Impala everyone had come to see. The anticipation was tangible in the short time between sets when the cheering and doobie passing wouldn't let up.

When Perth, Australia's freshly appointed psychedelic stoner rock czars appeared before the Commodore crowd, they were graciously greeted. The applause was soon drowned out in waves of dramatic drone and crunchy guitar. Vocalist Kevin Parker, with a voice like honey, led his band through a seductively shambolic batch of songs taken mostly from last year's stunning LP, *Innerspeaker*. Tracks like "Solitude is Bliss" and "Alter Ego" proved fittingly dreamy and druggy, providing lots of room for these proficient players to jam out and explore abstract and awesome tangents.

Tame Impala were airtight; with affably barefoot bassist, Nick Allbrook and drummer Jay Watson were mooring for Parker and fellow guitarist Dominic Simper to show off their prowess. Glorious guitar noodling ensued on "Desire Be Desire Go," but not in a self-loving, disaffecting way, thankfully.

Opting not to go through the formalities of an encore and leave the stage needlessly, Parker and his boys instead closed the night with an extended and otherworldly version of "Half Full Glass of Wine" that was gilt-edged and elevated the evening, rightly, into outer space.

—Shane Scott-Travis



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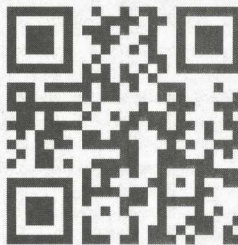
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SUNDAY

1 KITTY NIGHTS
WYSTLEY LEADERS AND COMPANY
BURBUNDY BRUX
AND
THE PURRFESSOR.
WITH
DJ TEDDY SMOOTH

MONDAY

**2 FUNDRAISER
FOR JAPAN
ANIMAL RELIEF
FUND**

TUESDAY

**3 SEALED WITH A KISS PRESENTS:
ZOLA JESUS
WITH GUESTS
COSMETICS**

WEDNESDAY

**4 PAUL ANTHONY'S
TALENT TIME!
VANCOUVER STANDUP
COMEDY / VARIETY SHOW
DJ TEDDY SMOOTH**

THURSDAY

**5 TIMBRE AND THE BILTMORE PRESENT:
THAO AND MIRAH
WITH THE MOST OF ALL
WITH SPECIAL GUESTS
SALLIE FORD &
THE SOUND OUTSIDE
AND GUESTS
LED TO SEA**

FRIDAY

**6 EAST
VAN
SOUL
CLUB**

SATURDAY

**7 TIMBRE PRESENTS:
VIVIANGIRLS
WITH SPECIAL GUESTS
NO JOY
"EARLY SHOW"
COREY TUDPM
COLOR MAGAZINE & ANTISOCIAL PRESENTS
GLORY DAYS
W/ ANITA HUSBAND AND
SUGGESTY HANA AND
DOORS 10:00PM
"LATE SHOW"
DOORS 11:00PM**

8 KITTY NIGHTS
WYSTLEY LEADERS AND COMPANY
HASTERY
BURBUNDY BRUX
AND
THE PURRFESSOR.
WITH
DJ TEDDY SMOOTH

**10 "WOONIE TUESDAY"
WITH
KEEP TIDY
WALTER TV
+ GUESTS**

**11 RUFFLED FEATHERS
VIDEORELEASE PARTY
WITH GUESTS
THE PONDEROSAS
+ CALL BEFORE YOU DIG**

**12 TIMBRE PRESENTS:
CRYSTAL STILTS
WITH SPECIAL GUESTS
CASE STUDIES
STUDENT TEACHER**

**13 TIMBRE AND THE BILTMORE PRESENT:
LAKE
WITH SPECIAL GUESTS
AGES AND AGES**

**14 RPM MUSIC PRESENTS:
CHRISTINA MARIA
WITH GUESTS
"EARLY SHOW"
COREY TUDPM
COLOR MAGAZINE & ANTISOCIAL PRESENTS
GLORY DAYS
W/ ANITA HUSBAND AND
SUGGESTY HANA AND
DOORS 10:00PM
"LATE SHOW"
DOORS 11:00PM**

**15 GYPSY
MARKET
11-5PM**

**16 AARON CADWALADR BAND
+
IVORY SKY**

**17 LIVENATION PRESENTS:
THE LOW ANTHEM
WITH GUESTS**

**18 JILL + FRIENDS PRESENT
ROCK AND ROLL
PIZZA PARTY
FEATURING:
CHAINS OF LOVE,
SLOW LEARNERS
AND THE RADII**

**19 THE MANVILS
+
RICH HOPE
& HISEVIL DOERS
+ A NAME UNHEARD**

**20 KATHRYN CALDER
WITH
HIMALAYAN BEAR
AND GUEST
LOUISE BURNS
COREY TUDPM**

**21 LIVENATION PRESENTS:
HAYES CARLL
WITH GUESTS
"EARLY SHOW"
COREY TUDPM
COLOR MAGAZINE & ANTISOCIAL PRESENTS
GLORY DAYS
W/ ANITA HUSBAND AND
SUGGESTY HANA AND
DOORS 10:00PM
"LATE SHOW"
DOORS 11:00PM**

KITTY NIGHTS
WYSTLEY LEADERS AND COMPANY
HASTERY
BURBUNDY BRUX
AND
THE PURRFESSOR.
WITH
DJ TEDDY SMOOTH

**22 FREDERICK SQUIRE
+
KATHERINE MAKI
WITH SPECIAL GUESTS
WHITE ASH FALLS
(ANDY FROM THE CEDAR)**

**23 NOISE SHOW:
STAMINAMANTIS
PHONECALLS
GAK
+ VELVET FIST**

**24 TIMBRE PRESENTS:
GUITAR WOLF
WITH SPECIAL GUESTS
CHEAP TIME
AND GUESTS
TIME COPIZ**

**25 THE FORD PIER
VENGEANCE TRIO
+ GUESTS**

**26 ICE CREAM
SOCIAL**

**27 SHORE STUDIOS SHOWCASE
ZACH FANTA
"EARLY SHOW"
COREY TUDPM
THE CROWBOTS
AND INDIAN WARS
COLOR MAGAZINE & ANTISOCIAL PRESENTS
GLORY DAYS
W/ ANITA HUSBAND AND
SUGGESTY HANA AND
DOORS 10:00PM
"LATE SHOW"
DOORS 11:00PM**

28 KITTY NIGHTS
WYSTLEY LEADERS AND COMPANY
HASTERY
BURBUNDY BRUX
AND
THE PURRFESSOR.
WITH
DJ TEDDY SMOOTH

**29 UNION EVENTS
PRESENTS:
ANVIL
WITH GUESTS**

**30 TIMBRE AND THE BILTMORE PRESENT:
NOAH & THE WHALE
WITH SPECIAL GUESTS
BAHAMAS**

**31 NO MEANS NO
WITH
BEEKEEPER
+ GUESTS**

UPCOMING SHOWS: JUNE 24TH - TIMBRE PRESENTS: SONDIRE LERCHIE
JUNE 27TH - THE DOMKETS
JUNE 28TH - QUINTON AND MASS PUSSYCAT
JUNE 29TH - QUINTON AND MASS PRESENTS THE SAIDES
JULY 1ST - HAPA
JULY 2ND - SNAK PRESENTS YUCK

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ON THE AIR

BY JENNESIA PEDRI

(POWERCHORD)

Ask the Mistress of Metal what album she'd take with her to a deserted island and you'd be asking a lot. Bring up her radio show Powerchord's upcoming 25th anniversary concert at the Rickshaw (May 21), however, and her veil of indecision is lifted.

When the Mistress, the third person to host the long running heavy metal program, realized that 25 years had passed since Metal Ron and Gerald Rattlehead first started Powerchord on CÎTR, it was obvious to her that they had to commemorate the occasion. The milestone is especially impressive, given that Powerchord is the longest running metal radio show in Canada. "Kind of a big deal," is how she put it.

She further describes the concert as "Canadian head-banging history." Featuring a of diverse ballot of Canadian metal talent—Woods of Ypres, Titans Eve, Scissortooth, Scythia, Magnus Rising and Auroch—the concert represents what Powerchord's all about: bringing metal to the masses. All proceeds from the concert will benefit the Music BC charitable foundation, bringing the gift of music to classrooms across British Columbia.

Discorder: What's been your most memorable on-air moment?

Mistress of Metal: I had a guy who thought he was Ozzy Osbourne. He came on and had this album he recorded himself, and it was just off the wall. He sounded like Ozzy. He was actually really good, I have to give him credit, but he was a little weird. He actually stood up in the studio and was looking up at the ceiling and was just so into it. But the song was playing on-air and he was singing just to himself, not knowing I clicked the button on-air, and it was awesome. He sat down and the song changes and he says, "Wow, I just had a moment," and I said, "Well, that moment was just caught on-air." He was like, "Ahhh, really? Love you!" It was more just having someone who literally thought he was Ozzy Osbourne. Plain and simple. He was not his own person; he was Ozzy Osbourne [laughter].

D: Who's been your best guest?

MoM: Best guests would have to be Titans Eve, who are on the show ballot. Funny guys. The stuff they come up with is good content and just makes people laugh. They're just lighthearted, funny guys and it's just a pleasure to interview people who just go off on their own tangents.

D: Which album would you bring to a deserted island?

MoM: Wow. That's a hard question. It'd have to be Megadeth. All the way, Megadeth. Dave Mustaine, I love him. Nobody's voice can make me feel as good as his. He hits all the right notes. It's very well done. I can't remember which album it is...OK, it's *United Abominations*, but *The System Has Failed* is so good too. Just say whatever Megadeth album I can grab first.

D: What's your favourite CÎTR Show (aside from your own)?

MoM: Generation Annihilation. Why? Because they have always been so supportive of Powerchord. And the show is well put together, showcasing a great array of punk rock talent.

D: What is the future of Powerchord?

MoM: That it will continue for many, many, many more years. I believe that if one of us can't continue doing it, there'll be another person that'll come along that's a metal lover who will do just as good a job. It'll live on forever. As long as CÎTR is around, Powerchord will be there. If it happens to go tits up, wow...that'd be a sad day.

Powerchord can be heard every Saturday from 1-3pm on CÎTR 101.9FM or any time via podcast. Visit www.citr.ca for details. ▶

// CiTR 101.9 FM CHARTS

STRICTLY THE DOPEST HITZ OF APRIL

#	ARTIST	ALBUM	LABEL	#	ARTIST	ALBUM	LABEL
1	Geoff Berner*+	<i>Victory Party</i>	Mint	26	The Raveonettes	<i>Raven In The Grave</i>	Vice
2	Kellarissa* +	<i>Moon of Neptune</i>	Mint	27	Obits	<i>Moody, Standard and Poor</i>	Sub Pop
3	Oh Susanna*	<i>Soon The Birds</i>	Outside	28	White Cowbell Oklahoma*	<i>Viva Live Locos: ... Burg Hertzberg Fest</i>	Slick Monkey
4	Vivian Girls	<i>Share The Joy</i>	Polyvinyl	29	Those Darlins	<i>Screws Get Loose</i>	Oh Wow Dang
5	OK Vancouver OK*+	<i>Houses</i>	Greenbelt Collective	30	Bill Callahan	<i>Apocalypse</i>	Drag City
6	Various	<i>R&B Hipshakers ... 2: Scratch That Itch</i>	Vampisoul	31	Vinyl Dog Toy*	<i>The Secret to Health, Wealth ... Happiness</i>	Klankboom
7	Les Breastfeeders*	<i>Dans la gueule des jours</i>	Blow The Fuse	32	Boy Genius*	<i>Sampling With Impunity</i>	Little Whore
8	Crystal Stilts	<i>In Love With Oblivion</i>	Slumberland	33	Cowboy Junkies*	<i>The Nomad Series Volume 2: Demons</i>	Latent
9	Kurt Vile	<i>Smoke Ring For My Halo</i>	Matador	34	TV On The Radio	<i>Nine Types Of Light</i>	Interscope
10	Channels 3 and 4*+	<i>Christianity</i>	Gilgongo	35	The Good Lovelies*	<i>Let the Rain Fall</i>	Independent
11	Lumerians	<i>Transmalinnia</i>	Knitting Factory	36	Tennis	<i>Cape Dory</i>	Fat Possum
12	Dum Dum Girls	<i>He Gets Me High</i>	Sub Pop	37	Eve Hell and The Razors*	<i>When The Lights Go Out</i>	Hell Fi
13	Cowpuncher*	<i>Cowpuncher</i>	Independent	38	J. Mascis	<i>Several Shades of Why</i>	Sub Pop
14	Gil Scott-Heron & Jamie xx	<i>We're New Here</i>	XL Recordings	39	The Rural Alberta Advantage*	<i>Departing</i>	Paper Bag
15	Hauschka	<i>Salon des Amateurs</i>	130701	40	Is/Is	<i>This Happening</i>	Guilt Ridden Pop
16	Timber Timbre*	<i>Creep On Creepin' On</i>	Arts & Crafts	41	La Sera	<i>La Sera</i>	Hardly Art
17	The Albertans*+	<i>New Age</i>	Ernest Jenning	42	Peace*+	<i>My Face</i>	Pop Echo
18	PJ Harvey	<i>Let England Shake</i>	Island	43	The Pains Of Being Pure At Heart	<i>Belong</i>	Slumberland
19	Ron Sexsmith*	<i>Long Player Late Bloomer</i>	Warner (WEA)	44	Colin Stetson*	<i>New History Warfare Vol. 2: Judges</i>	Constellation
20	John Wesley Coleman	<i>Bad Lady Goes To Jail</i>	Goner	45	The Mountain Goats	<i>All Eternals Deck</i>	Merge
21	Hunx & His Punx	<i>Too Young To Be In Love</i>	Hardly Art	46	Folk Thief*+	<i>Love, Heartache and Oblivion</i>	Independent
22	Steve Dawson*+	<i>Nightshade</i>	Black Hen	47	Exene Cervenka	<i>The Excitement of Maybe</i>	Bloodshot
23	The Baseball Project	<i>Vol. 2: High and Inside</i>	Yep Roc	48	Bass Drum of Death	<i>GB City</i>	Fat Possum
24	Miesha & the Spanks*	<i>Gods Of Love</i>	Transistor 66	49	Quintron*	<i>Sucre Du Sauvage</i>	Goner
25	Cold War Kids	<i>Mine Is Yours</i>	Downtown	50	Sonic Youth	<i>Simon Werner A Disparu</i>	SYR

CiTR's charts reflect what's been played on the air by CiTR's lovely DJs last month. Records with asterisks (*) are Canadian and those with a plus (+) are Vancouver based. Most of these excellent albums can be found at fine independent music stores across Vancouver. If you can't find them, give CiTR's music coordinator a shout at (604) 822-8733. His name is Luke Meat. If you ask nicely he'll tell you how to find them. Check out other great campus/community radio charts at www.earshot-online.com.

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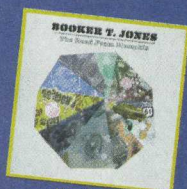
Cass McCombs
Wit's End CD/LP



Panda Bear
Tomboy CD/LP



Pains of Being Pure
At Heart
Belong CD/LP



Booker T
The Road From Memphis
CD/LP



Thee Oh Sees
Castlemania CD/LP



Holy Ghost
Holy Ghost! CD/LP



Times New Viking
Dancer Equired!
CD/LP



Unicorns
Who Will Cut Our Hair
LP reissued!

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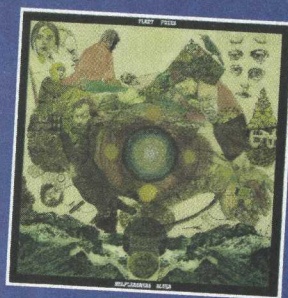
Bill Callahan
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Man Man
Life's Fantastic
CD/LP



Jonny
s/t CD/LP



Fleet Foxes
Helpless Blues CD/LP



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